



THE NEW YORK

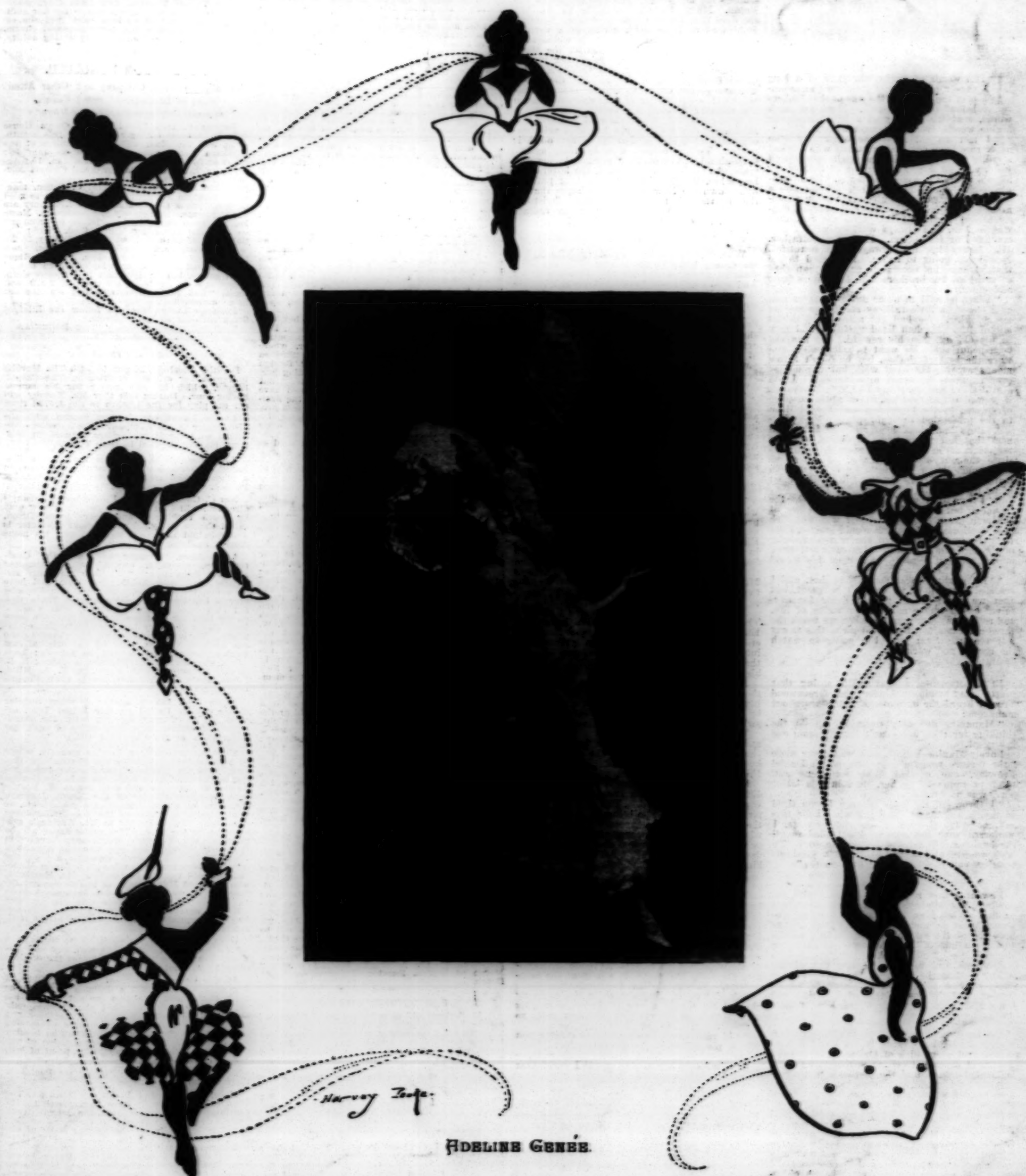


DRAMATIC MIRROR

VOL. LIX, No. 1,517.

NEW YORK: SATURDAY, JANUARY 18, 1908.

PRICE TEN CENTS.



Harvey Zepf

HDBLINE GENEE.

THE NATINEE GIRL



THE words of one at the close of a long career are a signal from the mountain top pointing the way of the climbers below to the heights. Here are such words, sent me by way of a letter from the Maine woods, from a younger actor:

"I met an old actor the other day who never rose from out the ranks, but who worked steadily away, receiving a small salary and yet laying by a goodly number of dollars for his old age. He has been happy. Some people might be unkind enough to say he was a failure, but measured by common-sense standards he was not. For he had worked conscientiously, giving to his parts the best that was in him, and always working with a reverent feeling for his art. He is a grandfather. His family life has always been beautiful. Now he is going to retire. It seemed to me that perhaps his success is greater than that of many of his brothers who have won fame and glory."

"What he said to us as our companies met at a cheerless little railway station to-day set me thinking. He had got many good things out of life. He had lived usefully, and now in his old age has his reward. He has not been penurious. He went to good hotels and wore the best of clothes, but he didn't throw money away. He lived well, but the money over expenses he saved and invested. I am afraid there are not many like him. Anyway, it seemed to me that his words are a message of success to the profession and I send them to the profession through you."

"Boys and girls," he said, "this is a business that has many ups and downs, and the majority of us just live for each day with little thought of the morrow. Most of us earn much larger salaries than other men in many of the different walks of life. But most of us never really try to save."

"I was that way when I started in the business, but I heard old Joe Jefferson say at a benefit given for some brother who was sick and destitute. 'If actors would only adjust their business faculty to the normal faculty of the business man and learn to invest their money, what a wealthy profession this would be.'"

"I thought a great deal about that, and I realized that all of us couldn't be great, but that we could get as good a living for ourselves on the stage as in other walks of life, and retire, as other men do, when we reach the three score mark. Boys and girls, this is my last season. Next year I'm going to watch the rest of you work."

In a between-acts chat while seeing that pretty play *Whimsy Under the Greenwood Tree*, I heard the opinions of two stars about managers:

"Managers are only necessary to do the thinking for those who can't think," from one insurgent.

Lovely Maxine Elliott, who was never more "the picture woman," the title which Daniel Frawley, one of her first managers and teachers, appended to her, than in this latest play, was as candid:

"I threw off the yoke because I was tired of paying a manager for doing what I did myself, anyway. I read all the manuscripts, I conferred with the author, I attended to all the business. What did I pay him for? To look routes, and when you have a good attraction you can look your own routes."

Few at a first reading of *Rosmersholm* understand the character of Rebecca West, yet on first seeing Mrs. Fiske as the heroine, Rebecca West is understandable. That is the province of the actress, and according as the understanding of the character is clear or vague in the normal mind, as we struggle into our wraps and file two by two out of the lobby, so has the work of the actor been a success or a failure. The player is an illuminant of the dark places of the mind and heart and the oil of his lamp is interpretation.

On lower Broadway in a handsomely furnished studio, bespeaking in its every draped corner and every inch of Oriental rug-covered floor and decorated ceiling space, exceedingly cultivated tastes, and the plethora purse corresponding to them, lives a serious faced, pensive minded young man on the border line of thirty.

There are many handsome studios and many men on the border line of thirty who inhabit them in New York. But this occupant of a distinctively, as well as typically beautiful suite, is one whose name conjures up pleasant visions to the folk of the stage and the other folk of the auditorium. Though objectively he is broadly bald and considerably undersized, and incontrovertibly plain, he stands to many thousands for charm and loveliness. He has had on the stage as his coun-

terparts Wallie Eddinger, Elsie Leslie, and Tommy Russell.

The young man is Vivian Burnett. He is the original of *The Little Lord Fauntleroy*, which character he inspired his gifted mother to create. Little Lord Fauntleroy grown up is of studious tastes. Leaving Harvard he took a position as literary adviser and traveling representative of a publishing house. On inheriting a fortune from his father, the late Dr. Swan Burnett, he retired from this position. But he will continue to be his mother's literary adviser all their lives.

Down at the Academy of Music Frances Starr is for the first time in her brief life seeing her name spelled in letters of electric light. Some day she will view that sight, no doubt, without a flutter about the heart, but that time is not yet.

"How does it feel to see your name in points of fire puncturing the night?" I asked her, and she, with the candor that is half her winsomeness, answered:

"For real sensation it is the most delicious I have even known. Really, Fourteenth Street is Fairyland. I don't suppose everyone sees so many dancing sprites and fairy princesses in those letters as I do, but they are all there! To me, forever after, Fourteenth Street and the old Academy will be a place of worship."

Again we have learned that it isn't the part as you find it so much as what you put into it that counts. A plump, youthful little person with a round face and a smile that resembles the late Sunny Jim has taught us the lesson. Maud Fulton has little to do, but she does that bit of eccentric comedy wonderfully well in *Funabashi*, giving us a variant of the tough girl that is distinctly welcome.

It was a wonderful Christmas for the Matinee Girl, much the gladdest in all her pleasant-don't-mention-them years, and this chiefly because from the four corners and the intermediate points of these United States came tokens that the writer of this column was on the memory lists of her actor friends. To these big-hearted, long-memoried Messrs. and Mistresses Santa Claus she has sent acknowledgments when she could overtake them on their routes. To the others, who by their agility keep ahead of the mails, she sends loving and grateful greetings for the cards, the letters, the keepsakes, which shed for her a long path of light down the New Year. She hopes that in the hearts of the senders the Christmas warmth may linger and from them radiate through the twelve months of 1908!

Who does not remember Marguerite Sylva, the dainty Frenchwoman long with the Bon-tonians, and who was the last Princess Chic? And who that remembers her does not rejoice that she has become one of the most popular stars at the Opera Comique in Paris?

Miss Sylva, who in private life is Mrs. William Mann—Mr. Mann was once manager of the Herald Square Theatre—is one of the artistes who does not spare praise for another of her own profession and her own sex. On paper that looks like a white rose leaf, and bearing the address of her own home, 2 Bis Avenue Casimir, Asnieres (Seine), she writes: "Madge Lessing is making her debut tomorrow here in Paris. Billy saw her rehearsal and he says she is awfully cute. She is studying, and my Billy says he hears a big difference in her voice. Of course she is merely trying to improve herself, for she does not expect to become a 'prima doughnut.' She is as sweet and charming as ever."

That an actor could ever be good humored while his scene was being ruined is incomprehensible to those who know the sensitive new of the artistic temperament. But Lee D. Ellsworth, who has been touring for two years in the play which we always associate with Sol Smith Russell, *A Poor Relation*, achieved that beatitude on New Year's Day. Perhaps Mr. Ellsworth had made a New Year resolution that he would never again permit himself to become unduly nervous.

At all events, the scene was the St. Clair Theatre in Greensburg, Pa., and although Mr. Ellsworth was billed as the star another superseded him. This other was a gallant and intensely interested Southern auditor, who sat throughout the performance with a child on his knee.

A young girl who has been charged with a theft by her stepmother is on her knees denying the accusation. The villain, appealed to by the stepmother, answers, "Yes, I saw the girl take something out of the man's pockets."

Then did the scene sustain its compound and hopeless fracture. "You're a liar!" shouted the man who held the child on his knee. "You took it yourself. If you deny it I'll come up there and lick you."

Even the bullied stepdaughter laughed. Mr. Ellsworth, forgetting his troubles as a starving inventor, chorled. The action of the piece ended. But down below in the orchestra there was action unexpected. The woman who sat beside the man, resorting to her wifely privilege, rounded upon him and raising a well-developed hand in a huge red mitten slapped him resoundingly on the cheek.

Neil O'Brien is gathering material for a book on "Does the Englishman Know a Joke? What?" In the English companies which Nat Goodwin has formed the habit of gathering about him, and Neil O'Brien has been Prime Minister to King Nat for ten years, the author has had limitless opportunities for study of the subject. Mr. O'Brien occasionally gives the Matinee Girl a peep at the manuscript. This is his last impression:

"A nice young Englishman in the company showed Mr. Goodwin one of the green trading stamps that an enterprising company gives as a premium to smokers."

"If you save enough of these stamps you get a piano," said the man from the little island.

"H'm," said Mr. Goodwin, "if I saved that many I should want a harp."

"Aw!" said the Englishman, "do you really think you would prefer a harp?"

"After twenty minutes' reflection," "Well, I suppose the harp would be more easily carried around."

THE BEST PUBLISHED.

Springfield (Mass.) Republican.

THE NEW YORK DRAMATIC MIRROR has just begun its thirtieth year. It is the best theatrical paper published, and every one who knows it hopes that it will continue many more thirties.

THE STAGE IN BERLIN.

INTERESTING NEWS OF THE THEATRES IN THE GERMAN CAPITAL.

The Yellow Nightingale the Most Talked About of the New Plays—Is it a Burlesque of the Inner Workings of the Deutsches Theatre?—Jane Hading Not Enthusiastically Received—Acting so Good in Berlin That the Public is Hypercritical.

(Special Correspondence of The Mirror.)

BERLIN, Dec. 26.—This month has brought us very few new plays, of which Hermann Bahr's *Yellow Nightingale* seems to have created the most talk, especially in theatrical circles. On the programme the play is called a burlesque, but it was whispered that it was no more or less than a picture of the inner workings and management of the Deutsches Theatre of Director Rheinhardt, and as Herr Bahr, of the *Leistung*, where the play was produced, and Herr Rheinhardt are sworn enemies, the results are looked forward to with some interest.

"Pistols and coffee for two," says a Bahr's sympathiser, while others say Rheinhardt is only too grateful for the free advertisement. The play itself, however, is bright and crisp enough to stand on its own merits. Herr Bahr has given it a very fine setting, and though it is a rather far cry from Bahr's somber problems to this bright little up to date piece, the *Leistung* company seem to be rather glad of the change, and seem to enjoy themselves immensely. Herr Bahr's theme is not a new one, i. e., that in the theatrical world (and everywhere else, for that matter), "one good fool must serve another." Lorn, an actor, tries to induce Herr Director Jason to engage for his company a friend of Lorn's a Hungarian actress. To get Herr Jason interested he had to resort to unusual recommendations, and he plays on Herr Jason's weakness for something that is altogether new, something "that has never before happened." He therefore represents the Hungarian actress as the Japanese "Yellow Nightingale," recently from Australia, and over whom the Australians have quite lost their heads with enthusiasm. The coup is successful, but Lorn has of course already made a fool of himself to serve others. By introducing a new star to Jason he has lost his own prestige as star of the company, and through his vanity and good nature he allows a little Princess to use him to serve her own purpose of breaking an engagement which has become distasteful to her, and calling him a fool for his pains afterward. In the third act it seems Jason is the fool, as he has allowed himself to be deceived by the "Yellow Nightingale," who turns out to be an ordinary Hungarian actress. Still, as the little actress is taken up enthusiastically by the public, although she has no particular talent, it would seem that the public, who after all has to pay the bills, is the most foolish fool of the whole lot. Of which please take note, Public!

Elsa Lehmann as a good court lady, Irene Trisch as the little Japanese, and Ida Orloff as the Princess were as always "likenessing"—charming, though the German word expresses so much more. Bahr's as Jason might almost have been called Rheinhardt. But taken quite apart from our own Berlin interest in the matter, *The Yellow Nightingale* is clever and amusing, and Herr Bahr is to be congratulated upon his success.

Jane Hading gave a *Gastspiel* here, but was not very enthusiastically received. Here in Berlin, where one is used to the all-star companies of the Kleines and Deutsches Theatre, where even the smallest part is given to a foreign actor, we become hypercritical when a foreign company is to be on view. Madame Hading herself was, as always, spirituelle, sympathetic, but there were few in her company who could have taken even a second rate part in any of the first-class Berlin companies. *La Chatelaine* was produced here for the first time, and Madame Hading's Therese was charming, though a little cold. As the Germans put it, she is "altogether too correct" for the German mind. We need so many, many words, and still many more gestures, to comfortably describe our feelings!

Gerhardt Hauptmann's latest play, which is to have the great Charlemagne as the leading personage, is soon to be produced here. Herr Bahr has secured the rights for Germany, and the premiere will probably take place at the *Leistung* Theatre within a fortnight.

NEW YEAR'S CELEBRATION.

The audience at the Broadway Theatre in New London, Conn., who had witnessed a performance of His Honor the Mayor on the evening of Jan. 2, was surprised and perhaps mystified at the prolonged shouts on the stage after the fall of the curtain. Stage-manager J. H. Pratt had called the company and announced that the New Year's party of the previous evening was the offering of Harry Kelly, the star, and H. W. Combs, manager of the company, and the seeming disturbance was simply the noise made by the company voicing its appreciation of the good time shown them. The party was given in the dining-rooms of the Beloit Hotel at New Britain, Conn., and was attended by all the members of the company and by several invited guests, among whom were Hon. Thomas L. Reilly, Mayor of Meriden, who was also a guest at a Meriden Hotel in Meriden on Christmas night, and who by a talk given at that time made a lasting friend of every member of the company; by George Hart, Dr. Hayes, of New Haven; Kay and Cantwell, and several other vaudeville artists. Manager S. W. Combs, acting as master of ceremonies, called upon some of the visitors and members of the company for speeches, which were given and much enjoyed, after which songs, monologues, dancing, etc., furnished amusement, interspersed with refreshments, until a late hour in the morning, when every one had to hurry to catch the train for the next stand.

THEATRE MANAGERS ELECT.

At a meeting of the Association of Theatre Managers yesterday these officers were elected: President, Charles Burnham; Vice-President, H. B. Harris; Second Vice-President, Alf Hayman; Secretary, Leo C. Keller; Treasurer, Frank McKee. The fourth annual banquet of the association will be held on Thursday evening, Jan. 23, at the Hotel Knickerbocker. The guests will be Augustus Thomas, Charles L. Gay, Justice Crain, Senator Grady, Senator Baze, E. A. Lauterbach, Civil Service Commissioner O'Keefe, President McGowan of the Aldermen, District Attorney Moran of Boston, Senator McCarran, and Rex Beach.

E. H. SOTHERN'S SEASON.

E. H. Sothern will open his season of five weeks at the Lyric Theatre on Monday evening, Jan. 27, with *Lord Dundreary*, which will remain the bill for the first two weeks, except on Saturday night, when *Hamlet* will be the bill. The third week will see the first production in New York of Laurence Irving's play, *The Fool Hath Said There is No God*. *The Merchant of Venice* and *If I Were King* will be added to the repertoire during the later weeks, the engagement winding up with the new production, Paul Keeler's dramatic version of *Don Quixote*.

THE WITCHING HOUR FOR CHICAGO.

The second company to play *The Witching Hour* began rehearsals last week. William Morris will play Jack Brookfield and others in the cast will be Charles Jackson, David Turner, Louis Bishop Hall, Amelia Gardner, Ann Warrington, Julia Ray, Joseph Greville, John Saintpaul, Harry Hensford, Frank Opperman, and K. Caruth. The company will open at the Garrick Theatre, Chicago, on Jan. 19 for a run.

EDITH LINDSAY.



Edith Lindsay, whose picture appears above, is now leading woman with the stock company at the Turner Theatre, Salt Lake City, where she is receiving the highest praise for her skillful portrayal of the various roles that she enacts. Miss Lindsay has much personal charm, coupled with more than ordinary acting ability.

NOTES FROM HONOLULU.

The Ellsford Stock Company and Other Attractions in December—Coming Events.

(Special Correspondence of The Mirror.)

HONOLULU, Dec. 19.—Hawaleen Opera House (W. D. Adams, manager) is dark this month. Arms and the Man, under the auspices of the Kilauea Art League, will come on Jan. 10; *Taboo* by the Merrile Boat Club, Jan. 15; Andrew Mack, Jan. 24; Blanche Arrol Concert company in February.

At the Orpheum Theatre (J. C. Cohen, manager) Ellsford Stock company is playing to good houses. Frank Cooley and Gladys Kingsbury are playing leads. A new singing quartette, Maude Martell, from San Francisco, joined the company on Dec. 13; *The Light That Failed*, 16-18; *The Goldfields of Nevada*, 19-21; *Uncle Dudley*, 22-25.

At Bassett Park Ebon Low's Wild West Show played to crowded benches Dec. 13-14. Mique played the ball team, after winning seven out of eight games, left for the coast to get some sleep. Mique says he got home one night at 2 A.M. and found "Red Dog" Devereaux just starting out in an automobile.

Pollard's Lilliputians will follow the Ellsford Stock company at the Orpheum.

THE BOHEMIAN.

REFLECTIONS.

Dorothy Sherrod will remain with Tim Murphy to repeat her original creation in *The Caper*, which he will revive for his annual Spring tour. During this tour Mr. Murphy will act the play for the 1,688th to the 1,773d time.

Louise De Varney, leading woman with the Manchester Stock company last season, has signed with the Harry Sellers Amusement company, playing the lead in *Dora Thorne*.

Josephine Victor, now playing *Joy in The Secret Orchard*, is to be featured next season in a play adapted from the French by Channing Pollock.

Nat C. Goodwin, under Lieber and Company's direction, will next season appear in a new play by Booth Tarkington and Harry Leon Wilson, called *Cameo Kirby*. The principal character is a Mississippi River gambler and gets his name from a fondness for cactus.

Leon Allen, manager of Zehn, the Country Boy, company, owned by Walters and Sutherland, writes: "We are in our sixteenth week and holding our own, and have no complaint to make. We find this financial trouble has hurt some down here in Texas also, but they have commenced to pick up. We have been giving the very best of satisfaction everywhere. We have made quite a few changes since our opening, as only three of the original cast remain. Our roster is now as follows: Leon Allen, manager; M. R. Williams, advance; L. B. Neute, treasurer; Will Reynolds, F. A. Miles, Frank Healy, Ralph Bailey, Bertie Allen, Freddie Bookman, and Nellie Reynolds."

Laura Jean Libbey, author of many popular novels and of *Parted on Her Bridal Tour*, arrived in Washington recently with the manuscripts of eighty plays, two copies of each, for registration at the Copyright Office.

Since his return from London recently, where he is practically rebuilding the Shaftsbury Theatre, Fred C. Whitney, among other important transactions for opera and comedy in the English metropolis, has arranged with James W. Morrissey, managing director of the Joseph Jefferson Memorial for a performance on a grand scale, as a testimonial in honor of the late distinguished comedian. The result will be Mr. Whitney's subscription to the fund. This performance will be given at Mr. Whitney's Shaftsbury Theatre in the early Spring, and Mr. Charles Wyndham, Ellen Terry and Andrew Carnegie are on the Board of Directors of the Joseph Jefferson Memorial and will then be in London. Mr. Morrissey, who managed Mary Anderson in this country before her retirement to become Madame Antonio de Navarro, has written to this distinguished American artist at Court Farm, Worcestershire, England, requesting her co-operation in the testimonial.

Charles E. Blaney is planning to organize a second company to play *The Bad Boy and His Teddy Bears* on a tour of the towns the original company will not visit.

Justice George Carter, of Shawnee, Okla., a few days ago rendered a decision in which he holds that Sunday theatres are not in violation of the State laws, and that the statutes only term Sabbath violation to be servile labor and sports. The prosecution of owners of moving picture places charged with operating on Sunday was dismissed. This is the first decision of any Oklahoma court on that particular point of law.

The La Vello troupe of dancers will appear with Yorke and Adams in *Playing the Ponies* on their arrival from Europe.

Mabel Barrison and Joseph E. Howard in *The Flower of the Ranch* have been meeting with continued success throughout the Middle West. The Eastern tour will open in Cleveland on Feb. 3 and is booked in all the leading cities of the East, including New York. The Joseph E. Howard Amusement Company, Inc., recently purchased the entire interest of the Harry Askins and Mort H. Singer Company, Inc., in this attraction and will conduct its affairs in the future. The company has in preparation a new musical comedy which it will offer next season, with Mabel Barrison and Joseph E. Howard as co-stars, entitled *The Mexican Maid*, written and composed by Joseph E. Howard.

REVIEWS OF NEW PLAYS.

AN UNEVENTFUL WEEK IN METROPOLITAN THEATRES.

The House of a Thousand Candles a Darkroom Melodrama—New Japanese Musical Play at the Casino—Harlem Has a New Thriller—Performances by American Academy Students.

To be reviewed next week:

THE JUSTICE..... Empire.
SOCIETY AND THE BUILDING..... Daly's.
GODS OF BULLETHOLES..... German.
A FIGHTING CHANCE..... American.

Daly's—The House of a Thousand Candles.

Melodrama in four acts, by George Middleton. Produced Jan. 6. (James K. Hackett, manager.)

John Marshall Glenarm..... Frank E. Allen
John Glenarm..... Stephen Grattan
Arthur Pickering..... William Hackett
Larry Donovan..... George M. Graham
Rev. Dr. Stoddard..... Lewis Fielder
The Sheriff..... J. R. Todd
Morgan..... Fred Sullivan
Bates..... E. M. Holland
Sister Theresa..... Edna Conroy
Marian..... Mabel Rockbeck
Gladya..... Gladys Armstrong
Mary Elizabeth Forbes

As a relief from problem plays and musical comedies, this dramatization of Meredith Nicholson's novel has a place on Broadway. As a drama to be taken seriously, well, that is another matter. It certainly affords entertainment, excites interest and causes merriment, and if the audience finds it vague and obscure it may be considered as arousing thought. The piece differs from the popular type of melodramas in the absence of heart interest and a harassed heroine. The villain, hero, Irish comedian and soubrette are supplied according to form, however, and there is a full quota of climaxes. The central character, the inscrutable Bates, is a distinguishing feature that should be sufficient compensation for the many shortcomings. On the opening night the audience evidently had a very good time.

For the benefit of the few who did not read the novel, the story may be briefly summarized. Eccentric John Marshall Glenarm pretends to die and leave his property to his grandson, John Glenarm, on the condition that the young man live for one year in the Glenarm residence, the "House of a Thousand Candles," in company with Bates, the butler. Young Glenarm is to become engaged to Marian Devereux, and to no one else during that year. If he fails to fulfill the condition of the will the property is to go to Marian. Arthur Pickering, a lawyer, is made executor of the estate. He seeks some method of making young Glenarm break the terms of the will, and hires Morgan, a worthless scoundrel, to make away with the young man. Young Glenarm falls in love with Marian, believing her to be some one else. This all happens in the first act. During the next two acts young Glenarm is frequently shot at by Morgan, and as frequently escapes. Morgan searches the house for hidden treasure and principally for certain notes signed by Pickering. Young Glenarm suspects Bates and Marian and begins league against him. In company with an Irish friend, Larry Donovan, and a clergyman, Rev. Dr. Stoddard, he barricades the house and withstands an assault by the sheriff and his posse. At the critical moment old Glenarm appears through a secret doorway. The fourth act is devoted to a proper clearing up of all matters, including the identity of Bates, who turns out to be a gentleman in disguise.

E. M. Holland as Bates gives an interesting and very effective performance. His methods are scarcely to be called subtle, but he has a faculty of unobtainably expressing an emotion by natural means. Mabel Rockbeck plays Marian with much charm and considerable acting ability. Mary Elizabeth Forbes is attractive as Gladya, a school girl, and Edna Conroy very satisfactorily fills the small role of Sister Theresa.

Stephen Grattan as young Glenarm and William Hackett as Pickering are conventionally heroic and villainous, respectively. George M. Graham as Larry Donovan extracts humor from a good role and plays with much spirit. Fred A. Sullivan is satisfactorily placed in the character part of Morgan, and Lewis Fielder is good as the militant clergyman. J. R. Todd does well as the sheriff. The play is finely staged.

Casino—Funabashi.

Musical comedy in three acts; book by Irving S. Cobb; music and lyrics by Sanford Wasson. Produced Jan. 6. (Thomas W. Ryley, manager.)

Joseph J. Carter..... Joseph Mims
Jack Carter..... Walter Percival
Nan Livingston..... Alice Fletcher
Polly Rivers..... Vera Michelson
Monty Beauchamp..... Percy Ames
George McChesney..... William Rock
Macy McChesney..... Mabel Patten
Hon. Miss Gwendolyn Hillary-Biggs..... Margaret Rutledge
William..... Charles Butler
Li Hwa..... D. W. Herbst
William Harrison..... W. A. Freeman
Morgan..... W. Harry Hark
Kitty..... Margaret Calvert
Bibb Bump..... George S. McCone
Little Bump..... Sam Burns

If bright costumes, merry songs, light humor and exhilarating dances can make a musical play succeed, then Funabashi is predestined to success. The piece has more of all of these than the majority of musical plays, and has, besides, the virtue of cleanliness. Some of the music is good, too, with a Gilbert-Sullivan flavor. One thing lacking in the familiar principal comedian in grotesque costume. He is missed, but not particularly mourned.

The scenes are laid in a Japanese village, where an American naval officer, Jack Carter, has taken a bungalow and has as visitors Polly Rivers of Virginia and Mrs. Nan Livingston of New York, a perfectly satisfactory chaperon. Also as an incumbent rather than guest is Monty Beauchamp of London. Jack's father has decided that Jack shall marry the Honorable Miss Gwendolyn Hillary-Biggs, whether Jack likes it or not. Jack's father, being Secretary of War, calls upon Japan on a peace mission and after his arrival, during the seventh song of the first act, considerable difficulty is experienced in keeping him from discovering the identity of Polly. The whole thing winds up with the senior Carter deciding to marry the Honorable Miss Et Cetera herself. Orney McGee, light-weight champion wrestler of Forty-second Street between Broadway and Seventh Avenue, and Miss Macy Bloomington take, of Sixth Avenue, assist materially in the complications.

Mabel Patten naturally takes first place in the favor of the audience. Besides her dancing she makes her way by her personality into the front rank of nice little girls. Though she does represent the shopping district she is a perfect lady, and her song, "I've Been Discharged by Them All," catches the popular fancy. Vera Michelson is beautiful and charming and graceful as Polly, especially in her Japanese costume, and her singing is very pleasing. Her songs are "The Dear Old Story," "A Little Japan Lady," "My Matrimonial Bon Bon," "The Butterfly and the Rose," and "Love Is Victor," all sung with the assistance of one or more other persons. And Alice Fletcher is present as chaperon. She is very good in this role—and any one for that matter—and lends a substantial foundation to many of the scenes. She does not sing very much. Margaret Rutledge is a stately, icy Honorable Miss, and Margaret Calvert sings agreeably two songs apportioned to the role of Kitty, a maid.

William Rock comes as close to having the role of comedian as any one else, but with all of his talents he is not the ideal for the part. Orney McGee has most of the humorous lines to say and most of the funny business to do, and

Mr. Rock fails to "get away with" either. His dancing makes up for it all, however. He sings, alone, a semi-topical song, "One, Two, Three, a Chinese song (alleged), and the male half of a duet called "I'd Guess You." Joseph Mims, the reliable baritone, has the role of Secretary of War Carter and manages to make much of it. Walter Percival plays Jack Carter in Mr. Percival's usual style. His songs are "Her Baggage Was Checked for Truzy," "The Island of Love," and several duets with Polly. Percy Ames makes a sufficiently idiotic Englishman of Monty Beauchamp, and also sings, with others, several songs. Charles Butler plays Wilkinson, a chauffeur, disguised as a Guatemalan admiral, and shows some comedy ability. D. W. Herbst as Li Hwa, a Chinese servant, is excellent. He does not sing, and all his speeches are in Chinese (alleged), but his pantomime is very good. W. A. Freeman sings "The Girl Behind the Man Behind the Gun" with good effect. Harry Hark as a Japanese wrestler poses satisfactorily. George S. McCone and Sam Burns do some comedy tumbling that could be given a more prominent place to advantage.

The chorus is better vocally than visually.

The costumes and settings are rich and in the best imaginable taste. The third act is particularly worthy of attention. The stage is hung in deep red and the back drop, showing through a wide doorway, displays Japan's sacred mountain, with a lake and village in the middle distance.

Empire—Quality Street.

Maude Adams presented J. M. Barrie's comedy on Jan. 6 for a seven days' revival, and gave a delightful impersonation of the demure Phoebe Throssell. The play was cast as follows: Valentine Brown, Frederick Eric; Ensign Blades, Frederick Bantley; Major Linkwater, Thomas Valentine; Lieutenant Spicer, Paul A. Tharp; Major Bubb, L. B. Carleton; A Recalling Sergeant, Thomas McGrath; An Old Soldier, Wallace Jackson; Master Arthur Wellesley Thomson, Walter Robinson; Miss Susan Throssell, Ina Hammer; Miss Phoebe Throssell, Maude Adams; Miss Willoughby, Grace Henderson; Miss Fanny Willoughby, Mildred Morris; Miss Henrietta Turnbull, Ella Gilroy; Patty, Marion Abbott; Dickey, B. J. Kaufman; First Lady, Jane Lloyd; Second Lady, Katherine Keppell; Third Lady, Dorothy Chester. Fred Eric was excellent in the leading role, and every member of the company showed appreciation of the various roles. The first performance of Quality Street in New York was given on Nov. 11, 1901. Miss Adams will make her first appearance in The Jesters to-morrow (Wednesday) night. The theatre is dark the first two days of this week.

New Star—The Mysterious Burglar.

Melodrama in four acts, by Joseph Lebrant. Produced Jan. 6. (The Bowland and Clifford Amusement Company, managers.)

Daniel Moffett..... Burt King
Harvey Pearson..... Horace Fielding
James Leighton..... Paul Anderson
Doctor Algonquin Stubbs..... Harry MacFadden
Felix Duffy..... R. S. Norton
Spidey..... Andrew Miller
Mat Coleman..... Fred Lewis
Scotchman..... John Collier
St. George..... Charles Taylor
Will Brock..... Al. Lansing
Fred Foster..... W. A. Freeman
Andy Walker..... W. S. Dime
George Gibson..... Thomas McMahon
Sidney Weston..... Harry Spear
Andrew Dugan..... George Cummings
Lillian Leighton..... Adele Lane
Thelma Stephens..... Florence Falkin
Norma..... Madlyn Journe

The mysterious burglar is Daniel Moffett. The scene of his first escapade is Lillian Leighton's home in Englewood. He is in love with Lillian, and so is Harvey Pearson. Pearson is a blacking broker and he has in his possession valuable stocks which rightly belong to Lillian. He has injured and robbed her father, James Leighton, an old miner, while in the Klondyke, and caused his memory to become a blank. The old man has also become blind. He returns from the Klondyke in search of the man who has injured him, and is attracted to Lillian's home, where Pearson also lives, by the singing of the young people who are visiting Lillian. At this point Pearson is seen by Moffett in an upstairs room placing the stock certificates in a drawer. Moffett, a few minutes later, disguised with a mask, enters the room by way of the porch and gets the papers. He returns through the house and as he comes out encounters Pearson with his dagger raised in an attempt to kill the old man Leighton. He is foiled in his attempt by Moffett, who then makes his escape.

Thelma Stephens, Pearson's half-sister, is in love with Moffett and aids Pearson in his determination to marry Lillian. She is lured into the den of an old hag in one of the lower parts of New York city, and there made to undergo hideous ordeals, to escape from which Pearson calculated he would be willing to marry him. Moffett learns of her predicament and hurries to her aid. He is likewise bound and tied and given to understand that the building would be set on fire and he and Lillian left to perish in it. The police here enter the den, and in the fight which ensues Pearson's sister is killed and Moffett and Lillian are rescued. In the last act Moffett places his papers in a writing desk and Pearson is caught in the act of stealing them and is taken in custody as "the mysterious burglar."

Horace Fielding as Harvey Pearson works hard and gives an intelligent performance of his part. Paul Anderson is admirable in the part of James Leighton. He gives a correct impression of an old man. Florence Falkin as Thelma Stephens gives a sincere interpretation of her part and deserves a success for her hard work. Burt King as Daniel Moffett won the hearts of his auditors with his very clever interpretation. R. S. Norton created much fun in the part of Felix Duffy. Adele Lane played the part of Lillian Leighton satisfactorily. Harry MacFadden as Dr. Stubbs, and Madlyn Journe as Norma were the source of much pleasing comedy. Miss Journe sang a song in which a live Teddy bear was introduced that made a decided hit. W. S. Dime made a first-rate messenger out of Andy Walker, and Chayce Taylor as St. George played his part well. Whoever took the part of Mother Dugan did so satisfactorily. The other parts were all well done.

This week, Chinatown Charlie.

Criterion—Academy Matinee.

On last Thursday afternoon, Jan. 9, at the Criterion Theatre, the students of the American Academy of Dramatic Arts and Empire Theatre Dramatic School gave another illustration of their progress in dramatic art. One three-act play and two one-act plays were given.

The Prize, a comedietta in one act by John Bargeat, the first number on the programme, was performed for the first time. The scene takes place in the drawing-room of the Bolton residence in New York city. Mrs. Bolton has given a card party, and instead of buying a prize for \$50, which she should have done, gives an old set of silver spoons which were too small to use herself. Mrs. Gratz, who wins the prize, immediately proceeds to exchange them at Tiffany's, where the name on the box indicates they were bought. Tiffany's knows nothing of the purchase, and Mrs. Bolton, with Phyllis Stone, decide to say that Mr. Stone bought them in Boston and that he exchanges nothing. Mr. Stone happens in and the matter begins to take on a serious complication when Mr. Bolton discovers that although his wife has disposed of a worthless present and lied about it, Mrs. Gratz has done worse in winning the prize with marked care. Mrs. Gratz decides to be satisfied with the house. The principals in the comedy are all supposed to be persons high up in the social world, which makes the effect highly ludicrous. Horace H. Porter as Mr. Stone stands out prominently in a splendid make-up, and plays his part for all there is in it. Minnette Cleveland gives a delightful performance as Miss Phyllis Stone, creating much amusement in the role.

Miss S. Alma Poy as Mrs. Gratz gives a highly meritorious rendition of her part. Her close attention to detail and natural, pleasing manner makes her acting always delightful. Ruth Barrington as Mrs. Bolton got into her beautiful "creation" more gracefully than she did into her part, in which she was not so well fitted as in her gown. Rachel Butler as the maid was very satisfactory in her small part. Stephen Cornelius possesses a very fine voice, which was unnecessarily strong and harsh last Thursday afternoon, otherwise his performance of Mr. Bolton was very satisfactory. Alfred Orr as Harry Stiles gave a capital performance of his part. His natural, graceful manner makes his presence always desirable.

Rose of the Wind, a play in one act by Anna Hempstead Branch, was the second number on the programme. The scene of the play is a cobbler's kitchen, and four persons complete the cast. Sebastian, the cobbler, a mortal, is betrothed to Nora, also a mortal. He has just finished a pair of wedding slippers for his bride-to-be, and places them upon a shelf and awaits her arrival at his kitchen, when she will put them on. While he is waiting for her to come he hears strange voices and weird music outside his door. He opens the door, but sees no one. Presently, after he has returned to his work, the voice becomes more distinct and a tapping is heard at the door. This time when he opens the door there steps in the Rose of the Wind—an elemental. Upon sight of Sebastian, a mortal, she falls in love with him and desires to become a mortal and live with him. The slippers which she wears make her a fairy being, and these she puts in the place of Nora's slippers on the shelf, putting Nora on and thereby becoming a mortal. Another elemental, the companion of the Rose of the Wind, has entered the kitchen and, seeing Nora, a mortal, falls in love with her and desires her to become a fairy being like himself. This is accomplished when Nora, not knowing their nature, puts on the Rose of the Wind's slippers and follows the elemental out into the regions of the air. The Rose of the Wind, now a mortal, finds her love for Sebastian coldly received, and desires to again become an elemental. The elemental returns with Nora and the Rose of the Wind, and the two take flight. The elemental consents to Nora's again becoming a mortal, but will not allow the Rose of the Wind to return to her fairy state. She is compelled to burn her slippers and remain a mortal. Sebastian and Nora are happy in their love and possession of each other. The Rose of the Wind speaks to them in a spirit of love, calling them brother and sister, but they do not reply and move farther away from her. Then tears come into her eyes. In this the Rose of the Wind, once an elemental incapable of love, realises a complete transformation into a human being capable of its extreme heights, which fulfills the purpose of the play.

The play makes use of symbols, but is rather to be interpreted as a work in suggestion.

To say that Irene Gammell, who plays the part of the Rose of the Wind, is equal to every phase which this difficult part demands she portrays, is saying no more than is due this very clever young woman. To her talent and genius and natural grace is added a countenance that can suggest the countless fairy being as well as give expression to feelings of divine love. Gammell called upon to portray in her part. Gammell for Miss Gammell, Elsie Kearns as Nora played her part satisfactorily. Her part called for some exquisite acting, which she rose equal to at all times. The same cannot be said of Thomas I. Sinclair as Sebastian. Before the entrance of the fairy in the first part of the play he had several opportunities to thrill his auditors which he did not grasp. His performance was only mediocre. Anne Pinto as an elemental gave a creditable performance, but did not suggest the elemental at all times.

Our Children, a drama in three acts, by Maurice Riolley, was the last number on the programme. It was translated from the French by Edwin Star Belknap, and its performance was the first time in this country. The scene of the action is a room in the apartment of Jacques Meran in Paris. He is the father of two children, Aline and Antoinette. Aline is in love with a young man who is poor and whom her father objects to for that reason. He orders her out of the house and she goes to the river determined to die. She jumps in the river and is rescued by a boatman, but not until she is in a dying condition. She is taken to a charity-hospital where she dies a few minutes later. Meran and his wife have received the news of her death when a girl calls for their younger daughter, Antoinette. Antoinette is told she cannot go. She refuses to become subjected body and soul to the will of her father, and a "scene" takes place. Her father orders her out of the house as he did his other daughter, and she is about to go when he realises his mistake and a reconciliation between the two takes place.

Catherine Tallman as Antoinette gives a thoroughly creditable performance of her part, which she plays with feeling and emotion, giving the impression of an impulsive young girl at all times. Rose Hortense Allen as Therese Meran gives a good performance of her part. Maude Kurr as Aline Meran suggests the melancholy girl admirably. Horace H. Porter could not have given a better characterization of the Sergeant of Police. He is certainly a make-up artist, and his acting is beyond reproach. The same can be said of John C. Russell, who played the part of Jerome, the boatman. It cannot be said that Cronsey Davidson succeeded in getting into the part of Jacques Meran. He could not portray emotion, and seemed bewildered and lost when his part demanded it. Helene Wilson played the part of Alexandrine, the servant, with credit.

Harlem Opera House—The Three of Us.

The Three of Us drew very large houses last week, and the unfolding of the interesting plot was watched with great interest. Beatrice Morgan took full advantage of her many opportunities as Rhys McChesney, and scored one of the greatest successes of her career. John Craig gave a splendid performance as Stephen Towler, and the Louis Beresford of William A. Norton could not have been improved upon. Dudley Hawley as Clem McChesney, Charles M. Seay as Tweed Bix, George Howell as Lorimer Tremblay, William C. Carr as Hop Wing, Enille Melville as Maggie, and Louise Randolph as Mrs. Bix acquitted themselves very creditably. Little Zeke Klefe as "Sonnie" was taken right to the hearts of the spectators and was given an abundance of applause at every performance. Her dainty specialty between the acts brought down the house. On Thursday evening, after the regular performance, the third amateur performance was given by a crowd of ambitious Harlem youths and maids, who butchered the fourth act of The Ticket-of-Leave Man in a way that kept the house in roars. Some of those who took part were Sam Leon, Max Slifer, Irving L. Frankel, Marie McCall, Margaret Harrison, Louise Harrison, and Queenie Hill. This week's play by the stock company is Shenandoah.

At Other Playhouses.

ASTOR.—The Secret Orchard was put on here for a two weeks' run on Jan. 6. With one exception the cast is the same as when the play was given at the Lyric. Edward Elton now plays the American naval officer and gives a good performance of the role. Viola Allen in Irene Wyckherly will come on Jan. 20 for an indefinite engagement.

MADISON SQUARE.—The Rejuvenation of Aunt Mary ended its run here Saturday night, to be succeeded last night by Katherine Grey in The Reckoning and a one-act play, Literature, by Arthur Schnitzler.

METROPOLITAN.—Hal Reid's melodrama, A Child Shall Lead Them, was well received at this house last week. Belle Jeannette gave a good performance of the child, and Zelle Davenport, in the leading role, found much favor with the audience for her clever, consistent portrayal of the character. This week, Digby Bell in Shore Acres.

GRAND OPERA HOUSE.—Nat C. Goodwin in a repertoire of his most popular plays was the at-

PROMINENT REPERTOIRE MANAGERS.



SAM ALLEN.

Sam Allen, one of the popular Eastern repertoire managers, began his career about twenty years ago as a one-night stand agent, and has been engaged in the repertoire business for several years past, having been connected with some of the foremost in this line. During six years in the business management of the Irene Myers company this attraction was credited with the largest receipts ever shown in the territory visited. For the past five seasons he has been directing the tours of the popular young actress, Rosebelle Leslie, during which time he has succeeded in making her one of the best-known Eastern popular priced stars.

REPERTOIRE NOTES.

Mrs. Edwin Vale, of the Imperial Stock company, playing in Saginaw, Mich., recently, was taken to the hospital to be operated on for appendicitis. Her condition, though serious, was not considered beyond hope at last reports.

Moore and Russell have joined Himmelsheim's Ideals, replacing Potts and Potts, who were transferred to another Burgess and Himmelsheim attraction, the Franklin Stock company.

Rural Alvin is now ahead of the Yankee Doodle Stock, replacing Rollin Mallory.

Himmelsheim's Imperial Stock company broke the house record for repertoire receipts in Saginaw, Mich., week of Dec. 23.

The roster of Sheldon's Comedians includes Gene Lee Mont, Ed Melcombe, H. Burnett, Watkins Douglas, Victor Douglas, Pauline Levi, Marion West, Anna More, Dottie Levi, E. H. Willard, Lena Delton, G. H. Sheldon, general manager; J. B. Watson, business manager; P. Moore, musical director; Gabriel Michael, advance agent.

The Sisters McConnell are in their twentieth week with the Knickerbocker Stock company as principal feature. The company is playing to capacity at every performance, and on Christmas at the Empire Theatre, Salem, Mass., the press were advanced and people were turned away when not even standing room was to be had. The girls' father, James W. Thompson, spent the holidays with the company. Proprietor Hoyt also paid the company a visit on Dec. 28, at Salem, and entertained the whole company at the Royal Café with a supper after the evening performance.

The Depew-Burdette Stock company, with Fred K. Lanham in the advance, reports big business throughout the Southern States. The repertoire consists of standard comedies and drama. Thomas E. Depew, probably the best known comedian in repertoire, heads the company. The complete roster is as follows: Thomas E. Depew, manager; Fred K. Lanham, business manager; O. J. Mowbray, A. T. Storch, Archie Maddux, Alvin and Orrin Pepper, Lewis Sutherland, Pannie Depew, Mollie Bennett, Stella Wemmer, Baby Lella Pullen.

traction here last week, and drew large audiences. Edna Goodrich appeared as leading woman in the several plays. The repertoire was as follows: Monday and Friday and Saturday matinee, An American Citizen; Tuesday and Wednesday night, When We Were Twenty-one; Wednesday matinee and Saturday night, A Glided Fool; Thursday, in Missouri. This week, Brewster's Millions.

BROADWAY.—The Parisian Model, with Anna Held and several new songs, came back to the Broadway on Jan. 6 for a three weeks' engagement. The cast: Callet, Edouard Durand, Violette, Edith Decker, Hercule, F. Stanton Hock; Julien de Marsay, Henri Leon; Silas Goldfinch, Otis Harlan; Filine, Madlyn Summers; Titine, Marjorie Bonner; Carver Stone, George Wharneck; Celeste, Roma Snyder; Mrs. Silas Goldfinch, Mabelle Baker; Marie, Edith Daniels; Jean, Charles Henson; El Rio Rey, Marie Bay; Jodel, Jeanne Bertha Mack. Other characters by Edith Daniels, Bertha Blake, May Leslie, Estelle Christy, Adelaide Orion, Lillian Wiggins, Sadie Emma, Evelyn Westbrook, Evelyn Hale, Jeanne De Foye, Charles Brooks, Charles H. song, C. T. Cunningham, F. Noel, John Boach, H. Bouvier, C. S. Morton, and H. Smith.

THEATRE.—Lillian Mortimer in Buncos in Arizona pleased the patrons of this house last week. This week, Lottie, the Poor Saleslady.

WEST END.—Nell Burgess in The County Fair was the attraction here last week, with the following cast: Otis Tucker, Bartley McCallum; Tim the tanner, William F. O'Sullivan; Solon Hammerhead, Walter Kelly; Joel Bartlett, Robert Barton; Bill Parker, Thomas O'Brien; Jockey Pan, Cy Towhig; Jockey Joe, Robert Mason; Taggo, Anne Blanche; Sallie Greenway, Gail Y. Towers. This week, The Honeymooners.

AMERICAN.—Around the Clock, the entertaining musical play, met with much favor here last week. This week, A Fighting Chance.

YORKVILLE.—Digby Bell in Shore Acres played to large business here last week. This week, the Russell Brothers in The Hired Girl's Millions.

FOURTH STREET.—William H. Turner in His Terrible Secret was a popular offering here last week. This week, Since Nellie Went Away.

DE VRIES LOSES CONTRACT SUIT.

Henri De Vries must pay Abraham Levitt, as assignee of Michael B. Levitt, theatrical manager, \$1,535 for breach of contract, as was decided Jan. 7 by a jury in Justice Truax's part of the Supreme Court. Levitt brought De Vries to this country from Holland under an agreement and obtained the Madison Square Theatre, where they presented A Case of Arson in January, 1906. At the end of January a second agreement was entered into under which De Vries bound himself for a season of seventeen weeks, at a salary of \$1,000 a week, to appear in vaudeville. Of this amount he was to pay \$200 a week to Levitt. He played for ten weeks, and paid Levitt \$2,000 as his compensation. At the end of the ten weeks he refused to go on with the contract.

THE NEW YORK DRAMATIC MIRROR



(ESTABLISHED JAN. 4, 1894)

The Organ of the American Theatrical Profession

Published by

THE DRAMATIC MIRROR COMPANY

121 West Forty-Second Street
(Between Broadway and Sixth Ave.)

HARRISON GREY FISKE,
President,
12 West 42d Street.

LYMAN O. FISKE,
Secy. and Treas.,
12 West 42d Street.

CHICAGO OFFICE:

(Otho L. Collins, Representative)

40 Grand Opera House Building.

HARRISON GREY FISKE,
EDITOR.

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-Page \$60; Half-Page \$90; One Page, \$120.

Professional Cards, 15 cents an agate line, single insertion; 25 cents for three months. Five lines the smallest card taken. Theatre cards, 15 cents per agate line, single insertion; 25 cents for three months. Four lines the smallest card taken.

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SUBSCRIPTION.

One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents.

FOREIGN.

Canadian subscriptions \$3.50 per annum. All other foreign countries \$5.00, postage prepaid.

Telephone number, 370 Bryant.

Registered cable address, "Drammirror."

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St., Regent St.; Norman's Tourist Agency, 25 Regent St., W. C. In Paris at Brunet's, 17 Avenue de l'Opera. In Liverpool, at Latchford, 21 Lime St. The Trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Mirror cannot undertake to return unsolicited manuscripts.

Entered at the New York Post Office as Second-Class Matter.

Published every Tuesday.

NEW YORK - - - - - JANUARY 18, 1908.

Largest Dramatic Circulation in the World.

THE "MIRROR" CREDENTIAL.

The Mirror Credential for 1908 is now in the hands of correspondents of this journal that have qualified for service for the year. Managers are requested to recognize only those holding this Credential, which plainly shows the year, and to take up any 1907 Credential presented.

A GOOD SIGN.

SOPHISTICATED persons are not often moved out of their self-restraint at the play, and such persons usually patronize the class of drama that represents the modern idea in the theatre. Melodramatic sentiment and mock heroics are not for them.

Yet the melodramatic and the strenuously sentimental have a multitude of admirers, as witness the throngs that keep the so-called popular theatres prosperous. And the plain, objective play that is built up with thick layers of love and villainy—veritable sandwiches of sentimental emotion and wicked attempts to thwart honest endeavor—causes responsive heart throbs, opens the tear ducts, and sets the gallery whistling or hissing, in sympathy or opposition.

It is really good to see the ingenious release of feeling that the ordinary play sometimes causes. There always will be classes that inhibit emotion and hold in contempt the devices that move the masses to responsive feeling. Yet these masses that are not ashamed to show susceptibility are in a sense the salt of humanity, and without them the theatre would soon degenerate to the cold level of intellectual speculation and bald practicality.

And it is good to know that there are those to-day among the mass of theatregoers that will not see innocence injured even on the stage and in mimicry without forcible protest. The telegraph the other day gave an incident to prove that chivalry is still warmly alive among those who go to the theatre, and that mere hissing when the villain tries to accomplish his fell purpose does not fully represent the denial of his principles felt in the audience.

Wrought up to an uncontrollable frenzy by the heroine's sufferings and the plot of the villain in a play at Lynn, Mass., George Munnor sprang from his seat in the orchestra circle and attacked the villain before the

startled actors could interfere. Munnor drove the villain from the stage and caught the screaming heroine in his arms and tried to assure her that never would he let harm befall her. The audience was in a panic. The stage manager and some of the hands tried to get Munnor off the stage, but he got a property ax and defied them. Finally six police, after a desperate fight, got him out of the building.

Here evidently was good acting on simple histrionic premises, and certainly here also was a token that, however much some persons may hold it in contempt, plain drama dealing with obvious things still has a place in the theatre.

ONE PHASE OF IBSEN'S INFLUENCE.

WHILE the German stage, in the remarkable verisimilitude of its acting, due to great care in the selection and casting of actors, is still admirable, there is evidence that it is degenerating in the matter of dramatic material.

One of the first of German dramatic critics, Dr. PAUL GOLDMAN, has assailed contemporary dramatists in a work entitled "Decline of the German Stage," alleging that during the past twenty years, with but few exceptions, there has been a succession of plays utterly devoid either of literary or dramatic merit. This he seeks to prove by the assertion that managers, in order to please their patrons, have been driven to the production of translated versions of foreign detective plays like Sherlock Holmes and Raffles. Dr. GOLDMAN says German dramatists have failed utterly to interpret contemporary life. "Modern German dramatists," says he, "proudly set up Ibsen as their model and ideal. Yet they have lacked either the understanding or the power to pattern after him. Their works manifest no comprehension whatever of the ideas and problems of the time," and he adds:

They know nothing of clericalism and anticlericalism, nothing of the old unending war between free thought and the power of Church which lately has been rekindled. They know nothing of the struggle of individualism against the tyranny of capital in the economic and intellectual life. They know nothing of the moral problems of our epoch. They know nothing of popular disappointment over the results of exact science. They know nothing of women's fight for their rights. They know nothing of the fact that in the hearts of our generation the sentiments of Rousseau's generation are beginning to assert themselves—surfeit with culture and homeliness for nature.

And it would seem that all these things should be understood by authors who would pattern after Ibsen.

The trouble with most modern dramatists obsessed by Ibsen is that they mistake superficial things for essential things.

There can be but one Ibsen. Other dramatists may profitably study Ibsen's technique, and assimilate his general purpose; but to be successful and effective they must work from and upon their own individuality and with reference to their own environment, seizing immediate problems, of which there are many, for dramatic treatment.

IBSEN has powerfully influenced dramatists of every nationality. Unfortunately, however, he seems to have shown that sometimes great genius, acting on lesser genius, tends to destroy originality and hinder that individuality which, if left to act spontaneously, might worthily achieve.

HANLET'S MADNESS.

THE softened tone assumed by Keen, in Hamlet, in his interview with Ophelia, so different from that of Kumble, occasioned some critical controversy. Davies, in his *Dramatic Miscellanies*, has the following passage: "The assumed madness with Ophelia was, by Garrick, in my opinion, made too bolterous. He should have remembered that he was reasoning with a young lady to whom he had professed the tenderness of passion. Wilks retained enough of disguised madness, but at the same time preserved the feelings of a lover and the delicacy of a gentleman. Barry was not so violent as Garrick, and was consequently nearer to the intention of the author. Sheridan, Smith and Henderson have all in this scene avoided a manner too outrageous."

NEW MEDIUM OF CHARITY.

MOZART was one day accosted in the streets of Vienna by a petitioner for alms, who appeared to have seen better days. The musician, who kept more resources in his brains than in his pockets, bethought himself a little, and then begged the person to wait while he went to a tavern. He then called for pen, ink and paper, and, having written an extempore minuet, returned it to his petitioner and told him to carry it to a certain music shop. The poor fellow did so and obtained for it some double ducats. It was a composition remarkable for its union of grace and science, which the composer perhaps took a natural pride in showing.

SMITH STUDENTS ACT IN A SHAW PLAY.

Bernard Shaw's *You Never Can Tell* was played Jan. 8 by students of the Washburn and Tenney houses, Smith College. While in general the acting of these students lacks the subtlety and finish necessary to the terseness of plays of this order, the performance was in several ways an interesting one. Those taking part were Misses Baldwin, Briley, Eiker, Macey, Clark, Burleigh, Abbott, Wingate, Davidson, Partridge, and Croston.

PERSONAL.



DE BONAY.—Here is the only portrait known of Mrs. Angela De Bonay, note of whose death and career was made in THE MIRROR last week. Mrs. De Bonay, who had been an inmate of the Forrest House (where she died) since 1900, was in her professional prime a favorite danseuse and pantomimist. She had also written plays, was a talented pianist and violinist, and was a daughter of the famous comedian, John Sefton.

IRVING.—Austin Brereton's authorized biography of Sir Henry Irving is promised in the Autumn by the Longmans of London. In a special cable dispatch to the New York Sun the publishers appeal to the owners of letters from Sir Henry to lend these to the author.

GILLETTE.—William Gillette will soon sail for Paris, and will probably appear, for several performances, in Sherlock Holmes, which is now running at the Theatre Antoine. Mr. Gillette expects to return with an adaptation of Henry Bernstein's play, Samson.

HARNED.—Virginia Harned began rehearsals last week of *Camille*, which she will play on the road.

CROSMAN.—Henrietta Crosmann has begun rehearsals of a new comedy, *The Smoke and the Fire*, by Jessie Trimble. She will play a short tour on the road and then come to New York.

LE MOYNE.—Mrs. Sarah Cowell Le Moyne gave her second reading of *Macbeth* at the Lyceum Theatre last Tuesday afternoon. The third reading was given Friday, and the last of the series will be given to-day. Readings from Browning will follow.

HERNE.—Chrystal Herne has been chosen to play the title rôle in *My Mamie Rose*, with Arnold Daly.

ANDREWS.—Mrs. Gertrude Nelson Andrews, author of the capital story, "A Girl, a Showman, and Two Points of View," in the Christmas MIRROR, is the author of a new play, *Kate Shannon*, which was produced by the Ferris Stock company at the Auditorium, Los Angeles, on Monday, Jan. 6. It promises to be an unusual success.

ROBSON.—Eleanor Robson's next play, it is said, will be a dramatization by Mrs. Frances Hodgson Burnett of her story "The Dawn of To-morrow." The production will, probably not be made until next season.

OLCOTT.—Chauncey Olcott has planned to end his season in O'Neill of Derry, on May 30, at the Grand Opera House, New York City.

STAIR.—It is reported that E. D. Stair is candidate for the seat in the United States Senate now occupied by Julius C. Burrows, of Michigan. Mr. Stair now owns the Detroit Free Press and the Detroit Journal, both highly influential papers in his State.

MACK.—Andrew Mack and his manager, W. M. Wilkison, are on their way home from Australia. They will arrive in Naples about Feb. 1, and after visiting in Italy, Paris and London, will sail for New York, arriving about March 15. Mr. Mack will make a Spring tour of the larger cities in this country.

WILLIAMSON.—J. C. Williamson sailed for England on the *Lausania* last Saturday on his way back to Australia. During his three months' stay in this country he saw nearly every production of importance and obtained the rights to many of them. Margaret Anglin will sail in May to begin her Australian tour under Mr. Williamson's management.

TETRAZZINI.—Madame Tetrazzini, who will make her American debut at the Manhattan Opera House Wednesday, arrived in New York on *La Lorraine* last Saturday.

THOMAS.—Augustus Thomas will be guest of honor at the next banquet of the Friars on Feb. 4.

THE DEATH OF JACK TERRIS.

A correspondent of THE MIRROR in Boston has written a letter containing some additional news of the death in that city of Jack Terris, the well-known leading man, which has already been recorded in THE MIRROR. Terris, whose real name was Willie Campbell, was struck by a trolley car that he was boarding on his way to visit some friends in Dorchester. He was taken to an hospital, but never recovered consciousness, and died on Dec. 5. His remains were placed in the receiving vault in Forest Hill Cemetery at Boston, where they now lie, awaiting disposition by relatives or friends. Up to the present time his relatives, if he had any, have not been heard from, as it is possible that they may not have learned of his death. Terris played the title rôle in *Our New Minister* for several seasons with John Conners, and was also identified with a number of stock companies. He also supported Adelaide Thurston and appeared in *My Friend from India*. All the Comforts of Home, and with the Peak's Island company.

ADELIN GENE ARRIVES.

Adeline Genee, the Danish dancer, arrived in New York on Jan. 8 to prepare for her first appearance in this country and her second appearance outside of London in ten years. She is to be the principal feature in *The Soul Kiss*, that is to open in Philadelphia on Jan. 20. With the exception of one "command" performance at the Danish court, Mile. Genee has danced only at the Empire Theatre, London, since 1867.

THE DRAMA OF DEMOCRACY.

Lecture Delivered by Percy Mackaye on the Future American Drama.

Percy Mackaye, author of *Jeune D'Arc*, *Fourie the Wolf*, *Jeune and Phoebe* and other plays, delivered a lecture in Earl Hall at Columbia University, New York city, last Friday afternoon on "The Drama of Democracy." He depicted the influence which European dramatic ideas have on the American stage, and referred to the intellectual among natives, in art and aesthetic aspiration, as suburbanites of Paris, Berlin, Rome and London. He said, in part: "Neither the one nor the other sphere represents, I believe, the destiny of the American drama."

In vanderbilt he found four elements relating to the American native capacity for a true drama of democracy:

First, its international appeal, whereby the variety show is destructive of all national concentration on the part of its audience, smothering its sense of local color, aesthetic unity, and the constructive harmonies of dramatic action.

Secondly, its secondary appeal to average taste and common critical faculty. Now, even taste, of course, is bad taste, and even bad taste is fairly to some dependence than good taste, in some, the policy of vanderbilt becomes the progressive cultivation in the public of average, or bad taste, and the gradual paralysis of the people's critical faculty.

Thirdly, its pseudo-morality, with knowing regard for the prejudices of conventional ethics, the waves of its variety are advertised as alike innocent for school and church, whereas in actual performance, the equivocal hint and the unwholesome innuendo, by consciously avoiding a legal indecency, are doubly corrupt by their hypocrisy.

Fourthly, its demoralization. The unmeaning haste, the concentrated feat of skill, the haphazard method, the overrated fatigue, are evidence, not of spontaneous and wholesome rivalry, but of anarchy.

The segregated drama, however, is of great importance. It has a definite and within narrow bounds—a lofty ideal. With increasing conviction against the banality of the variety shows, the very aim of its being a differentiation from the ideals of the masses, it is a fine art for the few. In Europe, undoubtedly, the cultivation of the drama has lain in the segregation; thereby it has maintained its high level of achievement. From Racine to Rothand, from Lessing to Hauptmann, the segregated theatres of France and Germany have produced a succession of world-class portraiture.

That a fine art for the many is a practical ideal has been proved by its realization in at least two historical eras—the ages of Pericles and of Queen Elizabeth.

Speaking of the dramatist of the future he said:

Dramatic poet he must be, for in the very nature of its ideal, the drama of democracy will be a poetic drama. Not a revival of old forms, not an imitation of Victorian blank verse, but a fresh imagining and an original utterance of modern motives which are as yet unimagined and unexpressed.

In asking you to consider in dramatic art an ideal of independence, of national diversity, of American self-reliance, I am suggesting nothing which is in conflict with any world ideal worthy of reason. For if there shall ever be not a parliament of man, in the arts as well as in politics, assuredly it shall never meet for the negation of man, but it shall be the richer and mightier for every positive contribution of distinctive experience and tradition which every member shall conserve from his own inheritance and bring to it—the Asiatic, the European, the American, each contributive of his peculiar name and meridian of wisdom, harmonized by the ethics of a common human interest.

No extremity of emphasis probably could overstate the influence of the commercial nature of our theatre, as private enterprises, in retarding the growth of American drama as the essential art and expression of national life.

The second obstacle to the development of a national drama of world status in America is the exotic nature of our dramatic ideals. I might better call it the suburban nature of our dramatic ideal, for whatever causes, it so happens that a majority of the educated, and the intellectual among us, though proudly American in citizenship, remain, in art and aesthetic aspiration, suburbanites of Paris, Berlin, Rome, London, where they have, in their happier leisure, drawn their ideals.

He said, "that the chaotic stuff of our dramatic world is revolving itself into two utterly sundered spheres:

First: The segregated drama, based on European ideals.

Second: Vande-ville, a melange of amusements, variously adapted from the drama, the cafe chantants and the rock pits.

In the first, the drama is considered as a fine art for the few. In the second, the drama is considered not as a fine art at all, but as a heterogeneous entertainment for the many.

The message of the drama of democracy is one—and equally important—with its form. That message will be the message of order—and order—of optimism, health and the goal of a rational happiness. On the boards of its theatre the spirit of comedy shall be master, and shift with twinkling eyes his tragic mask. There not merely the end and spring of a race shall speak in beauty, but the end and the vast guffaw of Polly will chant harmonious shrill wit, twanging a lightning-bow of verse, shall rattle his horse of melodious mockery; and Brown, standing in the wings, will emit his sweet serene smile philosophically. Thus shall that Comic Spirit, which is twin of the American Spirit, be lifted to the large plane of fine art, and illuminating the average American to himself, raise thereby his birth to a finer dignity.

With the new drama of Democracy, then, will arise a divergent dramatic technique, a native appeal and message, a new and nobler art of impersonation, and—above all—to administer and develop its vast function, a new theatrical institution, with basic liberty and permanent security for its growth.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

J. W. SEWELL, New York: THE MIRROR does not publish addresses. A letter sent in care of this paper will be forwarded.

F. P. L. Denver: *Eclipsing the Sun* is a comic drama adapted from the French by W. W. Harrop.

LUCIEN BOWEN, St. Louis: *Drumlog*; or, *The Covenanters*, was first produced at the Theatre Royal, Edinburgh, Sept. 5, 1871.

CHARLES WILLIAMS, New York city: "Drink to-day and drown all sorrow" is the first line of a song in Fletcher's *Bloody Brother*.

WILLIAM PRABODY, Indianapolis: The *King's Carnival* was first produced in New York city on May 13, 1901.

G. H. F. Moberly, Mo.: Lyrics means the words of the songs in musical comedy and comic opera, as distinguished from the words of the dialogue that may be either spoken or sung.

LUDWIG BARTHOLOMEW, Brooklyn: There are two plays based on Edgar Allan Poe; one is by Henry Tyrrell, called *Edgar Poe*, and was performed at the Empire Theatre, New York city, on May 14, 1895; the other is by George C. Hazelton, Jr., called *Edgar Allan Poe*; or, *The Raven*; it was first produced at Alhambra's Lyceum Theatre, Baltimore, Md., on Oct. 11, 1896.

CLIDE DOUGLASS, Berwyn, Ill.: Lena Ashwell is Mrs. Arthur W. Playfair in private life. Bertha Kalich was born at Lemberg, in Galicia, in 1874. A star of an opera company was attracted by her beautiful voice and helped her to enter the Lemberg Conservatory, where she made rapid progress. She soon received and accepted an offer of \$6 a week to join an operetta company. A year later she was engaged to sing small roles in a Jewish company. At the age of seventeen she went to Budapest, where she was engaged to sing "leads" at the Bucharest National Theatre. Her reputation as a light opera star reached the ears of Mr. Edolstein, director of the New York Thalia Theatre. He went to Bucharest to hear her, and engaged her for his company. She made her debut at the Thalia Theatre in 1894, where she sang the principal roles in *La Belle Helene*, *The Gypsy Baron* and other favorite operas. Later she appeared in the Yiddish version of *Honor*, Madame *Sans Gêne*, *Doll's House*, *Magda*, and *Pedro*. These were followed by plays that were written for her by Gordin, Libin, Kobrin and other New York East Side playwrights. Among the best known of these plays are *Gordin's Sappho* and *The Kreutzer Sonata*, and *Libin's The Orphan*.

THE USHER



That was an interesting editorial in the *New York Journal* the other day, supplementing its former expression as to dramatic criticism. It began:

This newspaper has expressed its opinion as to useful criticism—literary and other. It is our notion that the critic who spends his time "showing off" at the expense of hard-working actors, singers, playwrights or writers is rather a foolish person and a nuisance. There is nothing easier or cheaper than to display inferior wit at the expense of men and women doing their best. The gentleman who munters in after dinner to think over flippant things to say about others is a blot on the landscape, and this newspaper doesn't want any of him. We want and we purpose to print only constructive criticism. We believe that judicious praise is worth any amount of haphazard blame and buffoon-like sarcasm. We believe also that it takes real ability, intelligence and knowledge to distinguish what is good and praise it properly. It doesn't take any ability at all to indulge in clownish humor at the expense of others.

Some words in capitals in the foregoing did not add at all to their force or meaning. Capitals and italics should be avoided by writers with ideas and the ability to express ideas.

This *Journal* editorial goes on, taking exception to certain notions of criticism forwarded to its writer. It does not agree with the view expressed by Bernard Shaw, in a letter from another playwright, that "Those who can, do; those who cannot, teach."

Yet the *Journal* says of this idea: "The greatest work in the world is teaching. To teach intelligently means to fructify many brains, to give to the world many doers. And the teacher to whom the world owes many men of ability, many well-trained minds, is certainly more important than any individual one of those minds."

Surely this is right, and it would seem to indorse the idea, which has yet another significance, applicable directly to criticism. A critic may not be able to act as well as the player he criticizes, or write a play equal to the play he unfavorably reviews. Yet it is not his function to make sport of the actor and belittle one part of his work when another part of it deserves praise, or to emphasize flaws in a drama that has merits which counterbalance them.

The critic should praise things worthy of praise, while it is legitimate for him to call attention to demerits, if he can suggest how the demerits may be obliterated or changed to merits.

The great critic, in short, always is a great teacher, and nothing else.

The dramatist who sent the Shaw saying to the *Journal* added this: "I believe in criticism," observed A. W. Pinero. "If there's any man in England who knows more about writing plays than I do, I want him to tell me about it; but if there's any man in England who knows more about writing plays than I do, he is writing plays and not dramatic criticism." In this, says the *Journal*, "Pinero, a good playwright, was simply talking nonsense," and it adds:

Mr. Pinero's idea that any man who knows more about plays than he "is writing plays and not dramatic criticism" is not a brilliant idea. A man may be utterly unable to write a play, and yet better able than any playwright in the world to criticize a play. Mr. Pinero, for instance, cannot act. But we venture to say that he spends a good deal of his time criticizing and offering suggestions to the actors and actresses that are producing his plays. He doesn't hesitate to tell a woman or a man how to act, although he couldn't possibly do what he tells the actor to do.

The *Journal's* idea that a man may be utterly unable to write a play and yet better able than any playwright in the world to criticize a play is sound, though of infinitely rare application. There are few—very few—persons on earth of this sort.

The *Journal* is in error, however, as to Pinero's license to tell actors how to act. Pinero was an actor before he became a dramatist, and to his practical knowledge is due much of his success as a maker of plays and a realizer of their acting possibilities.

The *Journal* pertinently cites the tradition that Molière submitted his comedies to a cook, in order to attest their appeal, as proof that the non-creative mind still may recognize art—or truth—for art and truth are synonymous. And it thus reiterates:

The best work that a man can do is to encourage and stimulate and help another. The criticism that encourages and stimulates good work is good criticism. The criticism that simply discourages men and women, which enables the critic to show what a wonderfully clever and brilliant person he is, is impertinent and trashy. And this newspaper doesn't want any of it. A good critic is like a mother. A bad critic is the worst kind of a stepmother.

The simile of motherhood is a good one. And to cap all it is pertinent to say that the *Journal* at present has one of the best of dramatic critics—Ashton Stevens, brilliant as a writer, expert as a judge, and fair in his estimates—a man whose work certainly could not have inspired its condemnation of worthless critics.

The difference between editorial teaching and news and other purveying, by the way, is capably illustrated by the *Journal* itself. This has nothing to do with criticism, but it relates to the theatre, and to the place the theatre occupies as a source of news and extraneous entertainment in some journalistic minds of executive power.

The *Journal* offers a prize of ten dollars for the Best Press Agent's Story, large type em-

phasizing its enterprise. This is the body of the tender:

The New York "Evening Journal" offers a prize of \$10 each week, until further notice, for the best press agent's story furnished for this page every Saturday, under the following conditions:
The story must be of not more than 400 words.
It must be in the hands of the editor of this page not later than Wednesday noon of the week, for which it is entered in competition.
A picture of the actor or actress who is the subject of the story must accompany it.
Awards will be made on the basis of 100 points, divided as follows:
Interesting picture..... 25
Basis of fact..... 1
Imagination..... 74

Total..... 100
The prize-winning stories will be printed each week, and probably some of the others will be printed, too. Address: "Saturday Dramatic Editor, 'Evening Journal,' New York City."

Here, surely, is opportunity for exceptional illustration, varied and diffusive imagination, with a trace (1-100th) of fact—about the usual proportion desired and employed in much that is published about the theatre and its people.

Major Robert Newlin Verplanck, late U. S. V., died on Jan. 10 at his home, Orange, N. J., in his sixty-sixth year. He was a graduate of Harvard and a devotee of high culture, and particularly of the dramatic form of it.

No man would go further to see a good play well acted, nor appreciate it more thoroughly. Between 1870 and 1880 he was conspicuous among the young men of New York who were the most liberal patrons of drama and opera.

The Major was of the ninth generation of the family name in this State, and principally in this city, and his is probably the oldest name in the State. He was the eldest grandson of the Hon. Gulian Crommelin Verplanck, Congressman and State Senator nearly a century ago, for many years continuously president of the Century Club and the first American editor of Shakespeare's works. That edition is one of the most valuable known, by reason of its intrinsic excellence and of its rarity. Its commentary parts not only disclosed a marvellous appreciation of Shakespeare's work, but an essentially comprehensive knowledge of the better writings on the subject that had preceded it, and in this it is a veritable treasury of information.

WEBER WARS ON SPECULATORS.

The ticket speculators, who had left Weber's Theatre since the close of the production of *The Merry Widow*, have swarmed around the door since the first night of the new piece, and have become such a nuisance that Mr. Weber has determined to put a stop to their badgering of his patrons. He has engaged several private detectives, and every purchaser from a speculator is followed to the door and his tickets are refused. He can have the face value of the tickets returned to him at the box-office, and may then retire to the sidewalk to argue with the highwayman who has held him up.

ANOTHER PATENT FOR HAMMERSTEIN.

Oscar Hammerstein, in spite of the cares and worries of running his big opera company and his vaudeville theatre, finds time to devote to inventions. Last week he secured still another patent on a device for the simplifying of the manufacture of cigars. He has had the device in use for four or five years and has been getting a big revenue from it, being protected from infringement by the filing of his application for a patent. This is the second patent granted to Mr. Hammerstein during the past twelve months on cigar machinery. He already holds dozens of other patents on the same lines, from which he has made several fortunes.

MRS. WILLIAM WYLIE ILL.

Kate Sanford Wylie, the well-known character comedienne, who for the past four seasons has been a member of the cast of *Under Southern Skies*, in the role of Aunt Dossy, was stricken with paralysis at the matinee performance on Christmas Day in Cairo, Ill. Her right side was affected, impairing her speech and the movement of her limbs. She was cared for by the members of the company and was sent home to her farm in Bellingham, Mass. Her physician states that with perfect rest and quiet she will recover, though it will require three or four months. She is now improving well. Mrs. Wylie is the wife of William Wylie.

A GAIETY THEATRE FOR NEW YORK.

One of the two new theatres on Times Square will be called the Gaiety. Whether it will be the Dillingham house at Forty-sixth Street and Broadway, or the Cohen and Harris house across the street, will develop later. Mr. Dillingham says he has a bank account in the name of the Gaiety Theatre Company, and Mr. Harris says he has had a sign painted with Gaiety on it. Work has not yet been started for the Dillingham house. The Cohen and Harris theatre will open in April.

MRS. FISKE'S ENGAGEMENT EXTENDED.

The success of Mrs. Fiske in *Rosmersholm* at the Lyric Theatre, New York, has been so pronounced that her engagement, originally limited to three weeks, has been extended to four weeks. At its conclusion Mrs. Fiske will begin her second tour this season, and will appear in Philadelphia, Washington, Chicago, Kansas City, St. Louis and other cities.

BLANCHE BATES TO LEAVE BELASCO?

Blanche Bates has announced her intention of leaving David Belasco's management at the end of the present season. According to dispatches from cities in which Miss Bates has been playing, she says she has no contract with her present manager and is at liberty to leave when she chooses. She says she has made no plans for the future.

CHILDREN'S THEATRE FOR GROWN-UPS.

The Children's Theatre of the Educational Alliance in East Broadway gave its first performance Saturday evening as a place of entertainment for mature persons. The productions last night were *Op' o' Me Thumb*, *Comedie Loyal*, and *End of the Way*. The presentations were commendable and many children came with the "grown-ups."

CECELIA LOFTUS RECOVERING.

A report received from the private hospital in this city in which Cecelia Loftus underwent a trying operation several days ago, are to the effect that Miss Loftus is on the high road to recovery, and expects to be herself again in a very short time.

THE SQUAW MAN IN LONDON.

The British version of *The Squaw Man*, called *The White Man*, was produced at the Lyric Theatre, London, on Jan. 11, with Lewis Waller in the leading role. According to dispatches the play seems to have made an extraordinary success.

JOHN CORT ILL.

John Cort is said to be very ill in Seattle, suffering from a form of nerve paralysis of the left arm and side. He has been ordered to take a complete rest, and will spend the remainder of the winter in Southern California.

THE LONDON STAGE.

EMANATIONS AND A SMALL COLLECTION OF NEW PLAYS.

Manager Gibbons Shows the Error of His Ways—Wrestling Matches as Dramatic Art—Dear Old Charlie an Old-Fashioned Farce—The House, with Albert Chevalier—Tree Orders a New Play from Sardou—Promises and Hopes.

(Special Correspondence of The Mirror.)

LONDON, Jan. 4.—We have had another little sensation this week in amusement circles. It was concerned with the intended engagement (for several Walter Gibbons' Empires, etc.), of Robert Wood, the "hero" of the dreadful murder at Camden Town, which I mentioned in *The Mirror* a week or two ago, solely because so many theatrical folk were present at Newgate during the trial. As I stated before, we were all glad that the young artist charged with this awful crime was able to prove his innocence; at the same time the wretched life he had been leading among the worst female characters of the town—that is, of the class of the unfortunate victim—was not such as to cause him to be hailed as a hero for exhibition. Be that as it may, the announcement that after much consideration Mr. Gibbons had engaged Wood at an enormous salary—an announcement made immediately after I mailed you last Saturday—caused a storm of disapproval. Last Sunday's *Referee*, together with the *Star*, led the attack, pointing out that such an engagement was derogatory to the best interests of the stage, theatrical or variety. During that same Sunday large numbers of professionals of both kinds protested with no uncertain protest at sundry clubs and other places of meeting. That influential body, the Water Rats, sent a unanimous "Round Robin," or manifesto, to Manager Gibbons, and also to Monday's papers. To come to some definite Monday afternoon, the said young manager, moved by these protests (especially—as he admitted—by those in the newspapers), took counsel at the Home Office authorities and then forthwith cancelled Wood's engagement.

Of course there were plenty of morbid kind of folk on arriving at the three amusement places where Wood was billed to appear, who were irritated to find huge placards announcing the cancellation of that engagement, but such folk as these do not matter. Every well-to-do theatrical and variety professional will rejoice that young Gibbons came to his senses in this matter in good time.

Another sensation cropped up last night. This was at the London Pavilion, where of late months the usually wise management has very unwisely (as I have often pointed out) gone in for a series of wrestling exhibitions. Now, wrestling is a very noble sport, but the fact remains that wherever it has been utilized of late years on our metropolitan stage it has drawn some of our lowest London riff raff. This means, of course, that the better class people stop away in their thousands, and when once any English play patron or music hall patron is driven out of a place of amusement it takes a long while to get him back, and very often he is never got back, but takes to other forms of amusement instead. A few weeks ago at this Pavilion (which is in the very heart of the West End) there was a terrible collision of one wrestler punching another wrestler in the jaw because he was annoyed at getting the worst of it. Last night the culminating point was reached when at a so-called wrestling match a frightful riot broke out. I am glad to add that this morning the Pavilion management has notified us of the press that there will be no more wrestling there, and that all contracts of the kind are cancelled from this date.

As to new plays, we have had some few small specimens—only one three-act one among the lot. This was *Dear Old Charlie*, an adaptation by Charles Brookfield, of Labiche and Delacour's old-time farcical comedy; *Celamire le Bien Aimé*. Celamire is the Charlie of the new version, and he is played by Charles Hawtree, who as the smooth-tongued fib teller, with a stormy bachelor past, finds that when he settles down in matrimony himself his former flames and their male belongings insist upon coming to stay with him, thus interfering more or less with his domestic peace, and even in one case threaten to draw away his own wife. This slight description is enough explanation of the plot, which is, as you will see, of the old-fashioned kind. In addition to Hawtree's fine performance in the name part, excellent impersonations are put in by Charles Groves, Holman Clark, Robert Whyte, Jr., Helen Ross (in place of Mrs. Charles Calvert, indisposed), and Marie Beaumont, the charming and clever wife of Gerald du Maurier, who is still Brewstering away so many millions nightly at the Hicks Theatre.

Mem.—Some years ago Citizen James Mortimer (who in the days that were earlier ran the *London Figure* for the late Louis Napoleon) prepared a version of the above-named French play for the aforesaid Hawtree, who, however, after paying several options amounting to £200 did not produce it. James called his version *My Bachelor Past*.

The next new play of the week was one written by George Gloriel and entitled *The House*. It was produced by Manager Otho Stuart at the Court Theatre last Tuesday afternoon and proved to be a very amusing little two-act character study of a garrulous old man, who, having been persuaded by his family to go into the workhouse, comes out again for a while so full of delight at the comforts and luxuries he has had in that pauper's refuge that he is determined to go back again to stay forever. So delighted are the pauper's relatives with his descriptions that they resolve to go into "the house" themselves at the earliest opportunity.

Albert Chevalier gave a splendid study of the old pauper, and he was admirably supported by Arthur Holmes-Gore, Mabel Gardin, and Alice Beet, in the three other dramatic persons.

With *The House* there was revived the strong little play called *Menders of Nets*, written by Philip Gibbs and his brother, Cosmo Hamilton, a playlet giving fine histrionic opportunities to Cosmo's clever wife, Beryl Faber, as a sorrowing young mother.

The suburban pantomimes include the following: *Sinbad the Sailor* at the King's, Hammer-smith, with Winifred Ward, Joan Ritz, Edward Lauri, Ivan Berlin and Walton and Lester, right-ly described as "the world's worst wizards"; *Red Riding Hood* at the Marlborough, Holloway, with Winifred Hare, Russell Walllett, Leslie Stiles and Albert Le Fre; *Cinderella* at the Kensington, with Crissie Leonard, Dorothy Firmin, Johnny Schofield, May Lillian Levy, Molly McGuire and Alexandre and Hughes; *Dick Whittington* at the Camden, with Ella Shields, Gladys Huxley, Fred Solo and Harry Randall; *Red Riding Hood*, at the Elephant and Castle, with Hetty Lee, Dorothy Millar, Dudley Hayes and George Powers; *Cinderella* at the Shakespeare, Clapham, with Nell Richardson, Gay Silvan, Ben Albert, funny little George Carroll and Susie and Protti; *Jack and the Beanstalk* at the Crown, Peckham, with your beautiful citizenships, Lil Hawthorne, Charles Angelo, John M. East and Daisy Wood (sister of Marie Lloyd, who was born Wood); another *Jack and the Beanstalk* is at the Brit-tania, with Fifi Gordon, Little Dando, George Antill and H. A. Langlois, one of our best pantomime giants. At the Coronet there is a Humpty Dumpty pantomime, with Violet Lloyd, Georgina Middleton, Arthur Rigby and R. H. Douglas. *Sinbad the Sailor*, at the Dalston, with Marie Reeve, Fred Debito and Walter Adams. *The Bells in the Wood* at the Borough, Stratford, with Alice Lloyd, the two MacNaughtons, Tom J. Morton and Maggie Bowman; *The Forty Thieves*, at the Crystal Palace, with Maudie Ellinger, A. G. Spry, Venie Clements, Florence Hervey and Paddy Dupres; *Mother Goose*, at the Broadway, Deptford, with Martin Adeson, the Baker-Harrows, Lulu Louden and your May Moore-Dupres, who scores a great success as a Dutch servant; *Puss in Boots*, at the West Lon-

don, with Charles Ashdown, Daisy Silkott, Johnny Worman and Bernard and Weston; *Robinson Crusoe*, at the Grand, Fulham, with Harry Brayne, Wallie Scott, the Brothers Edmund, and Algernon Newark, a splendid mind. There is also a soldiers' pantomime, namely, *Little Red Riding Hood*, at the Royal Artillery Theatre, Woolwich, a playhouse which is run under military law, with soldiers in the orchestra, in the dress, in the wings, in care of the band and in charge of the players to march them in and out. At this martial house the chief players are Henry de Solla, James Leverett, Reuben Atkin and Maude Nelson.

Berthold Tree, who produces Comyns Carr's adaptation of *The Mystery of Edwin Drood* at His Majesty's to-night, has just ordered a new drama from Popper Sardou. Arthur Boucherier has just arranged to play the lead in Her Father, Michael Merton's adaptation of *Don Perce*, to be produced by Manager Frederick Harrison at the Haymarket ere long. Vedrenee and Barker have just successfully revived Bernard Shaw's *Arms and the Man* at the Savoy, with Robert Lorraine as the "Chocolate Cream Soldier." Lewis Waller will produce *The White Man* (formerly *The Squaw Man*) at the Lyric next Saturday. The aforesaid Boucherier, who although he goes to the Haymarket will still keep on the Garrick, has just engaged Henri de Vries to appear at the latter house in a new protean piece called *Page Ninety-seven*. Cyril Maude (who I regret to say, lost his father a few days ago) will present H. V. Esmond's new play, *The O'Grindies*, at the Playhouse on Jan. 21. And that's all up to now.

GAWAIN.

AT THE TWO OPERA HOUSES.

At the Manhattan Opera House the bills for the week beginning Monday night, Jan. 6, were as follows: Monday night, *The Masked Ball* was repeated. Wednesday night, *Louise* was given for the second time. Thursday night, *Aida* was repeated. Friday night, *Don Giovanni* was repeated. At the Saturday matinee *Louise* was again repeated. In *Traviata* was the night's performance. M. Zenatello sang *Manrico* for the first time here. The Sunday night concert was given by M. Bassi, Miss Zeppli, M. Ancona, M. Didur, Miss Koelling, Madame Russ, M. Campanini conducted.

At the Metropolitan the bills for the week were as follows: Monday night, *Gounod's Faust* was sung for the first time this season. The cast was as follows: Marguerite, Miss Farrar; Siebel, Madame Jacoby; Marthe, Miss Girard; Faust, M. Caruso; Valentin, M. Scotti; Mephistopheles, M. Chapiagne; Wagner, M. Borg. Wednesday night, *La Traviata* also had its first performance of the season. The cast was as follows: Violetta, Madame Sembrich; Alfredo, M. Caruso; Giorgio, M. Scotti; Anna, Madame Girard; Flora Bervoise, Madame Jacoby; Baron Donpoli, M. Navarini; Dr. Grenfell, M. Dufrique; Marguis D'Obigny, M. Begus; Gastone, M. Tocchi. M. Caruso conducted. Thursday night, *Tristan and Isolde* was repeated. Friday night, *Mephistopheles* was repeated. Saturday afternoon, *Maria* was heard for the first time this season at this house. The cast was as follows: Lady Eri-chetta, Madame Sembrich; Nancy, Madame Homer; First Servant, Madame Kingsbury; Second Servant, Madame Wakefield; Third Servant, Madame Moran; Lionello, M. Bond; Plunkett, M. Journett; Sir Tristan, M. Barocchi; Lo Sceriffo, M. Dufrique; and Un Servo, M. Navarini. Saturday night *Aida* was repeated. The following took part in the Sunday night concert: Madame Gadeai, Madame Kirie-Lunn, M. Knott, M. Van Rooy, and M. Blas. M. Hertz conducted.

Next week the bills will be as follows at the two houses:

Monday, Jan. 13: Manhattan, evening, *Louise*. Metropolitan, evening, *La Traviata*.
Wednesday, Jan. 15: Manhattan, evening, *La Traviata*. Metropolitan, evening, *Die Meistersinger*.
Thursday, Jan. 16: Manhattan, evening, *Damnation of Faust*. Metropolitan, evening, *Thais*.
Friday, Jan. 17: Manhattan, evening, *Thais*. Metropolitan, evening, *Madame Butterfly*.
Saturday, Jan. 18: Manhattan, afternoon, *La Traviata*; evening, *The Masked Ball*. Metropolitan, afternoon, *Tristan and Isolde*; evening, *The Barber of Seville*.

CURRENT AMUSEMENTS.

Week ending January 11.
ACADEMY OF MUSIC—The Rose of the Rancho—230 times, plus 24 week—17 to 24 times.
ALHAMBRA—Vanderville.
AMERICAN—A Fighting Chance.
ASTOR—The Secret Orchard—16 times, plus 24 week—9 to 16 times.
BELASCO—The Warrens of Virginia—7th week—46 to 53 times.
BERKELEY—Closed Jan. 4.
BLOU—Alla Masinova in The Comet—3d week—17 to 24 times.
BROADWAY—Anna Held in The Parisian Model—230 times, plus 24 week—9 to 14 times.
CASINO—Funabashi—3d week—9 to 14 times.
CIRCLE—Yorke and Adams in Playing the Furies—4th week—23 to 32 times.
COLONIAL—Vanderville.
CRITERION—Miss Book of Holland—3d week—16 to 23 times.
DALY'S—E. M. Holland in Home of a Thousand Candles—3d week—9 to 14 times; Jan. 15—Scotty and The Bulldog.
DEWEY—Empire Burlesques.
EMPIRE—Commencing Jan. 15—Maude Adams in The Justors—1st week—1 to 8 times.
FOURTEENTH STREET—Since Nellie Went Away—16 times, plus 9 times.
GARDEN—Closed Dec. 7.
GARRECK—Maxine Elliott in Under the Greenwood Tree—4th week—25 to 32 times.
GERMAN—The Four Seasons—10th time; Goetz von Berlichingen—5 times.
GOTHAM—New Century Girls.
GRAND OPERA HOUSE—Brewster's Millions—196 times, plus 8 times.
HACKETT—The Witching Hour—9th week—47 to 74 times.
HARLEM OPERA HOUSE—Stock co. in Shenandoah.
HERALD SQUARE—Law Fields in The Girl Behind the Counter—10th week—117 to 124 times.
HIPPODROME—The Four Seasons—5th week; The Battle of Port Arthur—3d week.
HUDSON—Ethel Barrymore in Her Sister—4th week—22 to 29 times.
HURDIS AND SEASON'S MUSIC HALL—Boston Belles Burlesques.
KALICH—Yiddish Drama.
KEITH & PROCTOR'S UNION SQUARE—Vanderville.
KEITH & PROCTOR'S FIFTH AVENUE—Vanderville.
KEITH & PROCTOR'S SEVEN STREET—Vanderville.
KEITH & PROCTOR'S 125TH STREET—Vanderville.
KNICKERBOCKER—Victor Moore in The Talk of New York—7th week—46 to 53 times.
LIBERTY—Polly of the Circus—4th week—25 to 32 times.
LINCOLN SQUARE—The Bad Boy and the Teddy Bears—4th week—35 to 44 times.
LONDON—Watson's Burlesques.
LYCEUM—The Thief—18th week—147 to 153 times.
LYRIC—Mrs. Fiske in Rosmersholm—3d week—18 to 23 times.
MADISON SQUARE—The Reckoning—3d week, plus 1st week—1 to 8 times; The Literary Sense—5 times.
MADISON SQUARE GARDEN—Closed.
MAJESTIC—The Top o' th' World—15th week—106 to 115 times.
MANHATTAN OPERA HOUSE—Grand Opera company in repertory—11th week.
METROPOLIS—Dicky Bell in Shore Acres.
METROPOLITAN OPERA HOUSE—Grand Opera company in repertory—9th week.
MINER'S BOWERY—Cherry Blossom Burlesques.
MINER'S EIGHTH AVENUE—Fay Foster Burlesques.
MURRAY HILL—Rice and Barton's Comedians.
NEW AMSTERDAM—The Merry Widow—15th week—99 to 106 times.
NEW STAR—Chinatown Charlie.
NEW YORK—Vanderville.
PANTON'S—Vanderville.
SAVOR—The Man of the Hour—50th week—472 to 479 times.
STUYVESANT—David Warfield in A Grand Army Man—14th week—96 to 102 times.
THALIA—Lottie the Four Seasons—9 times, plus 9 times.
THIRD AVENUE—Italian Drama.
VICTORIA—Vanderville.
WALLACK'S—A Knight for a Day—5th week—33 to 40 times.
WEBER'S—Burlesque of The Merry Widow—3d week—13 to 20 times.
WEST END—The Honey-mooners—12 times, plus 9 times.
YORKVILLE—Russell Bros. in The Hired Girl's MU-Hood—17 times, plus 9 times.

TELEGRAPHIC NEWS

CHICAGO

Mrs. Patrick Campbell—Denis O'Sullivan's Success—A Bjornson Play—Notes.
(Special to The Mirror.)

CHICAGO, Jan. 13.—Mrs. Patrick Campbell, in the Second Mrs. Tanqueray, at the Garrick, held her audience fairly well and there were numerous curtain calls, but her performance lacked the energy and most excellent sweeping of another well-known star in the part. The newspapers were hardly pleasant reading for the star and company, though Edgar Kent's Drummie succeeded in interesting the audience the opening night, enough to get a special offering of applause. Mrs. Campbell's Paula is less gripping than others, but more silky. Many people prefer fineness in woman even at the expense of a little energy. The moderation of the key in which Mrs. Campbell's Paula was pitched gave certain persons time to find fault like pampered pets with the absence of luxury in the scenery. The playing of The Notorious Mrs. Elphinstone by Mrs. Campbell and company was more successful.

The American debut of a new Irish star, Denis O'Sullivan, at McVicker's, was most creditable to all concerned, and success of the solid sort seems assured in this city and elsewhere. Mr. O'Sullivan was seen to be a little too large and heavy for the ideal hero of Irish romance, but this was forgotten in the enjoyment of his fine voice, cultivated manner of singing and prepossessing, hearty way of acting. The play, Peggy Macree, by Patrick Hildwell, was recognized at once as a good Irish romantic comedy, with many original and most entertaining details on the usual framework. The scenery can without exaggeration be called delightful. The richness and beauty of the picture of Act I, the edge of Downhill Fair, and of Act II, the courtyard of Castle O'Driscoll, must be seen to be fully appreciated. The hall of the castle in Act III is unusually elaborate and imposing. Mr. O'Sullivan is supported by a competent company in which John D. O'Hara as the Scot who hated himself because he had to live in Ireland, made a comedy bit in a most serious manner. For an O'Hara his Scotch dialect was a notable achievement. Dan Fitzgerald as Michael Donaghue and Annie Yeomans as the widow were true and complete Irish characters. Eliza Ryan as Peggy (also Lady Margaret Driscoll) had the required winsomeness. She acted the part well and sang pleasingly. The production is a real addition to the good things of the stage, and sincere congratulations are due the managers.

There were big and happy audiences at the Illinois all week, and Rogers Brothers in Panama rapidly grew in reputation as "good." The audience seemed grateful in particular for the introduction of such a union of brightness, cleverness and a generally fine personality as Marion Stanley is. She received many encores. The production is original and handsome.

Manager Will J. Davis and Mrs. Davis have gone to southern California for a month and will spend most of the time at Coronado Beach. The production of Paul Armstrong's Society and the Building was suddenly abandoned, and in its time at the Garrick, beginning Jan. 18, The Witching Hour will be played by a special Chicago company headed by William Morris.

Bjornson's Sigurd Slembe, second portion of a trilogy written by the Norwegian dramatist and translated by Professor William Norton Payne, of the University of Chicago, was played by Donald Robertson and company at Music Hall last week for the Chicago Chapter of the Actors' Chorus Alliance. Mr. Robertson did Sigurd artistically, and his supporting company was commendable in the reviews. It included Yvonne de Kerstrat as Helga, Milton Sills as Harald, Marion Redlich as Frakark, Florence Bradley as Audhild, Ida Rowe as Sven, Robert Vivian as Briertrop, George Pierrot as Kare, and Olga von Brade as the servant. About 400 people were present. The Rev. William White Wilson, president of the Chicago Chapter, made an address, and Percy Mackaye made a few remarks.

Toby Claude is a mild but insinuating success as Mabel Hilt's successor at the Whitney in A Knight for a Day. A matinee audience last week seemed to regard her and Eddie Rodway as two good comedians. Mr. Rodway has retained much ginger since he left The Gingerbread Man, and makes the Knight go very well. Miss Claude gets numerous encores with her semi-sung song. An electric ballet and other new attractions give the production new interest and good houses continue.

Masterlinck's Pelless and Melissande, played by Constance Crawley and company devotedly in the interests of the art drama at the former home of it in this city, the Whitney, which was the New Theatre, attracted only a small audience. The capable little company included Granville James as the King, Arthur Maude as Gollard, J. S. Crawley as Pelless, Loraine Buchanan as Genevieve, Noreen Harrington as Ynold.

The Knight for a Day company will go to Ann Arbor this week Wednesday to open the new Whitney Theatre there. During the company's absence the Whitney stage will be widened and other improvements made.

Joseph Sheehan's friends and admirers will be present in force at the opening of the English Grand Opera season at the International to-night with Lohengrin.

Little Heroes of the Street was very popular at the Bijou last week. The author, Lem Parker, formerly a Chicago playwright, has introduced several Chicago scenes. The two "little" parts were briskly and successfully played by Charles A. Cook and Jessie Beall, whose specialties also went well.

The Byrnes' New Eight Bells pleased at the Alhambra last week. The Byrnes troupe of acrobats and the bicycle specialty of Allen Schrock and Frank Rice were exceptionally successful.

Idaho Bill produced a new Western exhibition at Tattersall's last Saturday to run several weeks. The frontier exposition week of Cheyenne is to be reproduced with Hildebrand, world's champion rough rider, as a special attraction. There will be a cowboy band on horseback, and plenty of broncho "busting."

Oscar Figman has succeeded R. E. Graham as Baron Popoff in The Merry Widow at the Colossal.

The Banker, the Thief, and the Girl is announced for this week at the Academy, with Joe Morris as the star.

Laura Alberta, formerly leading woman of the American Stock, opened Howard's Theatre last week with a stock company of which she is the head. Miss Alberta was popular at the American, which was running with marked success at the time of the Iroquois fire.

Robert Edeson in Classroom will follow Rogers Brothers at the Illinois, and then Anna Held for two weeks. Maude Adams is a later booking.

Nat Roth has arrived ahead of the San Carlo Opera company, which is booked at the Auditorium.

Business manager Thomas Noonan is in charge of the Illinois in the absence of Will J. Davis. Della Fox, stopping on her way to fill a vaudeville engagement on the Coast, was an enthusiastic member of the audience at the Illinois Wednesday night.

Way Down East, James O'Neill, and Deuman Thompson are a few choice selections for the immediate future at McVicker's. Mr. O'Neill will play Virgilus and Julius Caesar.

Business Manager George Warren, of McVicker's, says that The Man of the Hour company which will be seen at McVicker's will comprise the best members of both the Chicago and New York companies.

Manager E. J. Sullivan, of the Studebaker, received word late last week that Kolb and Dill were to open at the Circle Theatre, New York, Jan. 26, with a new production of Lonesome Town. New numbers and more dances will be introduced under the direction of a widely-known New York producer.

Arthur Mack has been engaged for the title-

role of a Dr. Jekyll and Mr. Hyde company organized here by Harry Wood, to open to-morrow. The engagement of May Robinson in The Rejuvenation of Aunt Mary, which will begin at the Studebaker to-night, is for four weeks or longer. Mrs. Patrick Campbell is rehearsing Electra, but not for production here.

Joe Whitehead is to retain the leading comedy role in The Girl Question for the rest of the season.

Albert Jeannotte is a new member of The Merry Widow company, playing Raoul.

David Proctor is leading man with May Robinson in The Rejuvenation of Aunt Mary at the Studebaker.

Prof. William Vaughn Moody is writing a play entitled The Juggernaut. The Metropolitan Grand Opera company, of New York, arranged last week with Manager Milward Adams, of the Auditorium, for an engagement of one week in April. This settles the question, which it has been thought would finally be answered in the negative.

The engagement of the San Carlo Opera company at the Auditorium will begin next Monday with Aida: Tuesday, Rigoletto; Wednesday, matinee: Faust; Wednesday evening, Il Trovatore; Thursday, Glacinda; Friday, Cavalliera and Pagliacci; Saturday matinee, Traviata; night, Lucia. The company will include Nordica, Constantino, Nielsen, Madame Clausens Maurel, Dani, Fradini, Villani, Rosal, Ghidini, Glacina, Formari, Meddames Oltzka, Desana, Marschi, and Peregio. The scale of prices is as "popular" as last season.

Henry Lee, Mile. Daxie, and Fred Nible and Josephine Cohan, who were at the Auditorium last week, are to sail from San Francisco in April for the Orient, to appear in the large cities with a special vaudeville company.

Dwight Elmendorf will begin his illustrated lectures with Panama next week, Jan. 24, at Orchestra Hall.

Briens' strong play, Blanchette, is the Alliance Française bill to-morrow afternoon and evening at Music Hall.

Otis Skinner's annual visit, at the Grand, will begin next Monday.

The bills this week: Grand Opera House, Ezra Kendall; Colonial, The Merry Widow; Garrick, Mrs. Campbell; Studebaker, May Robinson in The Rejuvenation of Aunt Mary; Chicago Opera House, The Man from Housatonic; Powers, Faust; The Squaw Man; Great Northern, Nat Willis; McVicker's, Denis O'Sullivan; Whitney, A Knight for a Day; La Salle, The Girl Question; Bush Temple, Captain Swift; People's, The Heart of Chicago; Marlowe, A Gilded Fool; College, Hazel Kirke; Howard's, Laura Alberta and stock in A True Kentuckian; Academy, The Banker, the Thief and the Girl; Bijou, The Girl of the Year; Alhambra, Little Heroes of the Street; Columbia, Eight Bells; Pekin, Out All Night; International, English Grand Opera.

Manager Joseph Pilgrim, of Howard's, reopened last week by the Howard Amusement company, in which Lorin Howard and Will Kirov are interested, reports most encouragingly large audiences all week. A number of resting actors, members of organizations laying off here, were beneficently absorbed into the company and unusually strong performances were the result.

William Faversham will open a fortnight's engagement at Powers', to-night, in The Squaw Man.

Otis Colson.

BALTIMORE

Julia Marlowe—San Carlo Opera Company—

Chauncey Olcott—Good Bills for Week.

(Special to The Mirror.)

BALTIMORE, Jan. 13.—Julia Marlowe played to a large house to-night at the Academy of Music. Her new play, Gloria, has aroused strong interest and enthusiasm. Gloria will be given, besides to-night, on Tuesday, Wednesday, Thursday and Saturday nights. Friday night there will be a revival of When Knighthood Was in Flower, and at the Saturday matinee Romeo and Juliet. Frederick Lewis will be the Romeo. The Venetian opera, The Waltz Dream, follows, and Cyril Scott in The Prince Chap will succeed the opera.

Chauncey Olcott is drawing his usual large crowds at Ford's, where O'Neill of Derry increases his popularity. His songs are all sweet and will be watched for weeks and months to come by the matinee girls. Montgomery and Stone will begin a week in The Red Mill on Jan. 20. Jan. 27, George Broadhurst's The Man of the Hour will come to Ford's.

In New York Town is the attraction at the Auditorium this week. It well depicts New York happenings at most every hour of the day and night. The chorus is particularly good. Panhandle Pete follows.

At the Holiday Street a stirring melodrama is presented under the title of The Phantom Detective. Among the features are a new show's quartette, lions in a cage and the lifting of the heroine into the air, apparently by the waving of hands over her. A Millionaire's Revenge succeeds it.

The San Carlo company closed its season here last evening in a blaze of glory. After the performance of Aida there were wild cheers for Mr. Russell, Madame Morla and Director Conti, who shared the honors. The audience was one of the most brilliant ever assembled, and filled the great hall of the Lyric. The very spirit of spontaneous enthusiasm pervaded the atmosphere. Blanche Bates will appear at the Lyric on Jan. 20 in The Girl of the Golden West. The Philadelphia Orchestra gave the third of its series of concerts at the Lyric to-night. A Wagner programme was rendered and Johanna Gadski was soloist.

Harold Rutledge.

ST. LOUIS

Bertha Kalich Breaks the Record—Comin' Thro' the Rye—Way Down East.

(Special to The Mirror.)

St. Louis, Jan. 13.—Although there is not much novelty in the bills offered at the various local playhouses this week, there were good audiences in attendance at all the theatres where plays were presented last night.

Comin' Thro' the Rye, which was a feature of a previous season at the Century, was again offered by the management of this house for the approval of its patrons. Frank Lalor, who appeared in the leading role last year, is still with the company, while the part of Bonnie is filled this season by Isabelle Howe.

Way Down East, with Phoebe Davis, seems to have lost no hold on the theatregoing public of this city, as the Olympic was packed to the doors last night when it was presented. It is said that this is Miss Davis' last year in this play.

The attraction at the Grand yesterday afternoon and evening was Mc, Him and I, with Wrothe, Watson and Arlington in the leading roles. Arlington, the newcomer of the three, made quite a hit with the clientele of this house at both performances yesterday.

Grace Merritt, who made a favorable impression in this city last season as Mary Tudor in When Knighthood Was in Flower, repeated the performance yesterday when she again appeared in that play at the Imperial before capacity audiences.

The latest production of A. H. Woods' Convict 999 was the sensation presented by Manager Garen, of Haylin's, yesterday to two large crowds. A strong company has been provided for by the management, while the scenery used is the best seen at this theatre this season.

The Nightingales in a popular burlesque caused the management of the Standard to hang up the S. R. O. sign on two occasions yesterday. The vedettes in a comedy gymnastic act are the headliners of an excellent vaudeville bill.

George W. Rice, with the Rose Hill Folly company, was the attraction at the Gayety yesterday. Two large crowds attended both performances.

The engagement of Bertha Kalich at the Garrick last week established a new attendance record for that house.

J. G. T. Sprue.

BOSTON

E. H. Sothern—Mile. Modiste—The Wizard of Oz—The Round Up—Benton's Gossip.

(Special to The Mirror.)

BOSTON, Jan. 13.—E. H. Sothern's return to Boston, the chief dramatic event of the week. The audience to greet him at the Majestic to-night was especially large, for Lord Dunsany had not been played here in many years, and never had the son been seen by local audiences in the role so associated with his father. The advance sales for the performances of Hamlet and If I Were King have been also exceedingly large, indicating that these revivals will be among the best liked of the entire repertoire.

Fritz Schell had an audience that filled the Majestic when he returned to town in Mile. Modiste. That was her first appearance there, but there was no question about the heartiness of her reception. Nearly all the principals have been with her since the first production of the opera.

It was very appropriate to have The Wizard of Oz come to the Globe at a time when all Boston has been talking about Montgomery and Stone. The newcomers in the extravaganza were effectively received, and the piece moved out as effectively as ever it did last year. Indication points to a repetition of the big fortnight that was played at this house a year ago, for its popularity seems perennial.

Lindsay Morrison's Stock company at the Boston makes a change to-night from the thrills of English melodrama to the mysticism of Conan Doyle detective stories. Sherlock Holmes had a capital presentation before a large audience, and the well balanced cast compared well with any that the piece had even when Mr. Gillette was giving it here. A newcomer to the cast to-night was Olive Oliver, and she is sure to prove a valuable member of the organization.

The Goldfishers is in the last half of its stay at the Castle Square, and at midweek it will be replaced by La Traviata and the grand opera contingent. The production is the best the place has ever had at this house, and every player does exceedingly well. Mr. Gilbert and Mr. Royle are chief changes from the Summer revival, and they show improvements in every way. Mr. Murray, Miss Lane, Mr. Davis and Miss Le Baron could not have been better.

The Dairymaids is in the third week of continued success at the Park, and bids fair to stay here for some time to come. The two comedians, Huntley Wright and Edgar Atchison-Hilly contrast English and American methods very nicely. Mabel Hollins, the youngest of the Hollins Sisters, is quite as popular here now as Hilda and Maude were.

This is the last week of Tom Jones at the Tremont. The public is quickly finding its way back to this house after its experience with advanced vaudeville, and the new comic opera is one of the best liked of the whole season. With William Morris as chief funmaker, and three so popular singers as Louise Gunning, Gertrude Quinlan and May Mooney, there is every reason why the engagement here should have been longer than a fortnight.

The battle scene of The Round Up is the feature of the piece at the Colonial that has made everybody talk, but the work of the actors is all good, especially Maclyn Arbuckle, Florence Rockwell, Wright Kramer, Orme Caldara, Joseph Lothian and Charles Abbe.

There is still another wild Western melodrama added to the list in town to-night, a new one at the Grand Opera House. The Rocky Mountain Express was quite a sufficiency of sensations with its train and avalanche scenes, so that its stay is sure to prove popular.

The Worst Woman in London, which has been seen here elsewhere, is the melodrama of the week at the Bowdoin Square. Isabel Sherman has her opportunities in the title role, and all the others of the stock company are enlisted, including Olive Skinner, who was well received as a new member of the organization.

Carrie De Mar is the topline of the week in the continuous bill at Keith's.

Belle Blanche and Mayme Gehrus divide honors at the Orpheum.

Clark's Runaway Girls are the combination of the week at the Lyceum.

A house olio, supplementing the Jolly Grass Widows, furnish the bill at the Howard Athenaeum.

The Tiger Lillies are at the Columbia, and special evenings are scheduled there as usual.

The Transatlantic Burlesquers and a house olio are at the Palace.

Double vaudeville bills attract at Austin and Stone's.

All the moving picture theatres change their bills this week. There is a new one in town this week, the Old South, directly opposite from my office, and still more are on the way to be opened in the near future.

The Medford Boulevard Theatre was burned to the ground last week, probably the work of incendiaries. There will be time to have it rebuilt before the opening of the Summer season. It was in the J. W. Gorman chain, and was one of the most popular near Boston.

Margherita Sargent had her chance to appear before her Radcliffe friends during her engagement at the Hollis, for Francis Wilson, out of compliment to her arranged that she should play the part of Millicent in When Knights Were Bold on Thursday evening, and it was made a special occasion by the friends of the young actress. She was a marked success.

Novelli closed his engagement of special matinees at the Majestic with an increased patronage, but not nearly what they deserved. He was invited to Mrs. Gardner's Fenway Court one evening, and he gave two Italian playlets there before society friends, and he was also entertained by the Circolo Italiano of Harvard, whose members gave him a medal in appreciation of his work.

A delegation from the house staff at Keith's went on to New York last week especially to present him with the loving cup which they purchased for him upon the twenty-fifth anniversary of his career as a manager in this city. It was a complete surprise for him.

H. T. Parker, the dramatic critic of the Transcript, is just recovering from a serious attack of the measles.

From Colorado comes the news that Mrs. A. Henry Higginson (Jeanne Calducci) is recovering and is retaining her strength.

On account of illness, Lily Lena had to cancel her engagement at the Orpheum after singing only the opening day. She made a hit, and may return later.

Lucille LaVerne, of the stock company at the Boston, is to be the guest of honor at a reception to be given by Mrs. Mary E. Thayer next week.

Marion Craik, Wentworth, who is to play Colonel in Colombo's Birthday, to be given by the Browning Society to-morrow evening, is to be starred by Gustave Frohman in a new play announced by Mrs. Wentworth's readings have been distinct society events.

It will be worth going a long way to see the children play The Shagbroom under the direction of Miriam O'Leary Collins at Potter Hall on Jan. 27. It seems only the other day when she was playing Moya at the Museum, and during that very engagement married Dr. D. A. Collins, soon retiring from the stage. Now three of her own children will be in the cast, and one girl will play Moya and wear that famous costume, which was almost a wedding gown for the best soubrette the Museum ever had.

An important conference was held at the Twentieth Century Club last week in regard to Sunday concerts. The club had a committee investigating the various organizations supposed to be sponsors for the Sunday concerts which are now given all over town, and the result was quite startling in many respects. It was made very apparent that in some places an ingenious getting around the law was made with payments of a small sum for the use of a name, so that the customary vaudeville entertainment might be given. Howell Hansel, formerly leading man at the Castle Square, was one of the speakers and told of how the theatrical profession feels about entertainments upon Sunday. It would not be surprising if there were redoubled activities for new legislation at the present session of the General Court.

E. H. Clement, of the Transcript, talked about

"The Modern Theatre" at a meeting of women held at the Women's Educational and Industrial Union last week, and in the course of his remarks he said quite a number of things that were of interest to the audience. "The American theatre," he said, "is the most stagnant case of all in a country given over to individualism and commercialism. Public service is not considered. Plays are given solely for the profits of the box office and in accordance with the motto, 'Give the people just what they want.' It is because the theatre is in the hands of the wrong sort of people." He also said: "The American public has not yet acquired the capacity to appreciate the higher forms of the drama. It is for the majority only a source of amusement, and to be made to think or even to feel deeply at the theatre is to be cheated. It looks to think in a theatre."

Rumors are in the air to the effect that John Craig will come to the Castle Square for the Summer with a stock company as soon as the opera season is over, but at present that is doing far too well to think of any change. If Charles Miller has another stock company here things will be a bit lively. However, it would be just as well to remember that it took some time for some advertising bills to be paid, and that at least one experience in the business must have resulted from midsummer theatricals in Boston. Certainly if The Merry Widow and The Chase Lady should play long engagements running into the hot weather, things would be complicated even more than now seems apparent at this distance.

Ground has not been broken for the Back Bay permanent opera house during the past week.

Mrs. Williams, the mother of Mattie Williams, will not be evicted from the much discussed home on Dorchester Avenue, coveted by a political club. There is a sick woman in the house, and on that account the proceedings have gone over for a time.

The Vincent Memorial Hospital, named after the famous actress who was a long veteran at the Boston Museum with William Warren, was opened in its new building at the Back Bay last week, and the society girls of the Vincent Club were present to make it a distinct social occasion. The hospital does a splendid work and perpetuates the name of one who was an honor to Boston theatricals. It is a particularly pleasant attention that E. H. Sothern is to pay in his coming engagement at the Majestic when he will give a special matinee to benefit the hospital in recognition of the long friendship of his father for Mrs. Vincent.

Among the recent corporations chartered was the South Boston Amusement Company, with capital stock of \$5000. Oscar E. Valliers, John Callahan and Robert W. Wallace were the incorporators.

JAY BENTON.

PHILADELPHIA

A Waltz Dream—Francis Wilson—Cast of The Soul Kiss—Notes.

(Special to The Mirror.)

PHILADELPHIA, Jan. 13.—A Waltz Dream, at the Chestnut Street Opera House, is the reigning sensation, turning away money at every performance, and it is fully worthy of its great success. The music is of a high order. The finale of Act II is one of the most beautiful, bewitching effects ever produced on the American stage. A Waltz Dream goes to Baltimore Jan. 20 for one week, and then to the Broadway Theatre, New York, for balance of season. Mile. Genee, the world's famous dancer, will make her American debut at the Chestnut Street Opera House for one week in F. Ziegfeld, Jr.'s new musical production, entitled The Soul Kiss, and will be followed by Montgomery and Stone in The Red Mill, Jan. 27, for a month's stay.

John Drew, with Mr. Wife, closed his three weeks' engagement at the Broad Street Theatre Jan. 11. The receipts far exceeded all his many previous dates. To-night another Philadelphia boy, Francis Wilson, was greeted by a large, enthusiastic audience, it being his initial appearance in this city in When Knights Were Bold. The engagement is for three weeks, and will be followed by Fritz Schell in Mile. Modiste Feb. 3. Pollies of 1907, at the Forrest Theatre, is playing nightly to capacity, this being the third week, and it promises to hold the boards here for several weeks yet, to be followed in February by The Round Up.

Eleanor Robson, with Selomey Jane, has made a genuine hit, large and deserving patronage assured for this the second and final week. The Chorus Lady, with Rose Stahl, is due here Jan. 20 for four weeks.

The Gay White Way, at the Lyric Theatre, is helping to fill in the time, this being its second week, and still to remain for the coming week. The Rose of the Rancho comes Jan. 27 for three weeks.

Viola Allen, with Irene Wyckley, well supported by Edwin Arden and competent cast in second and final week to medium houses at the Adelphi Theatre. Ben Greet's players fill in week of Jan. 20.

The Han Tree, with McIntyre and Heath, at the Walnut Street Theatre, please the patrons of this house, this being its second and last week to payne patronage. Rip Van Winkle, with Thomas Jefferson, follows on Jan. 20.

Orpheum Stock company at the Chestnut Street Theatre are in their element this week. The Boys of Company B, with William Ingersoll and Lillian Lawrence in the leading roles, are excellently supported by a capable organization. A Royal Family week of Jan. 20.

Cecil Spooner has made a deserved hit at the Park Theatre with The Girl Raffles and The Dancer and the King. This is the second and last week, with prospects of equally large returns. Williams and Walker, in Bandana Land, follows, Jan. 20, for two weeks.

Second and final week of Wine, Women and Song at the Grand Opera House to continued crowded houses: everybody pleased, as it is certainly a rattling good show. Strongheart, with Edgar Selwyn, a new untown attraction, for week of Jan. 20; Mrs. Wiggs of the Cabbage Patch, 27.

Lillian Mortimer, a great local favorite, is the card this week at the Grand Avenue Theatre. In her brood drama, Bunco in Arizona, seen in this city earlier in the season, opening large, and will duplicate its original success. The Cowboy Girl comes Jan. 20.

Middleton and Barber Stock company at Forepaugh's Theatre present a very costly and successful production of The Conquerors, which entails every member of this popular organization, to which H. C. Brown has been added. Efforts on the part of the management are fully appreciated by the large clientele. Opening night passed.

Genaro and Baller, late from the vaudeville field, have a new play by John Oliver entitled Tony the Bootblack. To judge from opening it will play a big week. Florence Bindley in The Street Singer comes Jan. 20.

The Holy City is now in rehearsal at Forepaugh's Theatre for week of Jan. 20.

Blaney's Arch Street Theatre: A new melodrama, by Lincoln J. Carter, The End of the Trail, is the programme for the week. The plot furnishes a view of Western ranch life, with many new sensational features and musical additions. P. A. Anderson with his wonderful creation in A Curse of Drink follows, Jan. 20. Parted on Her Bridal Tour, Jan. 27.

People's Theatre: His Terrible Secret; or, the Man Monkey, with William H. Turner in the important star role, was welcomed by a large audience this evening. It is a thrilling show and was warmly received. Deadwood Dick's Last Shot, Jan. 20.

Hart's Kensington Theatre: Ten Nights in a Bar Room, by members of the Bertha, the Sewing Machine Girl company, with new features added, the changed attraction for this week. Few Weich, in The Shoemaker, postponing his date here until Jan. 20.

Standard Theatre: Darcy and Spock's Stock company, in Lured from Home, the week's programme, and fully appreciated.

The Mask and Wig Club, of the University of Pennsylvania, for their annual production Enter week at the Chestnut Street Opera House, have

new in rehearsal their latest burlesque, with several additions taken from all the popular comedies of the season. Under Sam's direction, the troupe of To-day, the title.

Dumore's Minstrels at the Eleventh Street opera house burlesque two leading stars, My wife, or Violation Wyckoff. Really splendid take-off with the usual capacity patronage.

Kelch's offers Benjamin Chapin, Charlie Vance, Mr. and Mrs. Vetter, Joe Maxwell, Hawthorne and Mrs. Minstrel, Kohn, Horne Family, J. Flynn, Marshall and Sylvester, Henry and Young, and others.

Madison notes: Academy of Music, Dumore's New York Symphony Orchestra with Madame Seidler as soloist, to-night, to crowded house. Metropolitan Opera company with Madame Cavalieri in Adriana Lecouvreur, Jan. 14, immense advance sale.

The Awakening of Helen Ritchie, with Margaret Anglin in the star role, is booked at the Adelphi Theatre for Feb. 24.

German Theatre Stock company in The Iron Master, production of the Regiment, The Luck of the Irish, the week's offering.

London Theatre, Franchini: Standard Western Stock company in Our Jim and Cumberland, '61, each three nights to paying patronage.

The Road King, Ziegfeld's new musical production, will receive its premiere Jan. 20, at the Chestnut Street Opera House. The cast already engaged includes E. C. Horst, Lillian Shaw, Nita Allen, Barney Barnard, Cecil Lee, Florence Holbrook, Sam Collins, Jonathan Koele, Edith Whitely, Stella Tracey, Harry Stone, and Grace Rankin. The music is by Maurice Levi, and great preparations are under way for a successful launching.

WASHINGTON

Opera at the Belasco—The Red Mill—Friars' First Banquet—News of Interest.

(Special to The Mirror.)

WASHINGTON, Jan. 12.—The San Carlo Opera company, under the direction of Henry Russell, inaugurated a week of grand opera at the Belasco Theatre to-night under the local management of Karl Wilson-Greene. Fenchilli's melodious opera, La Gioconda, is most artistically rendered to a very large and distinguished gathering. The principal roles were sung by Madame Jane Norla, Madame Orliska-Raymond Blanchard, and Florentino Constantino. Rigoletto will be given to-morrow night with Alice Neilson, Victor Maurel, and Carlo Dani in the cast. The hall Wednesday matinee will be Cavalleria Rusticana and I Pagliacci; Wednesday night, Aida, with Madame Nordica; Thursday, Carmen; Friday, Traviata; Saturday matinee, Aida, the engagement closing Saturday night with Lucia. Next week, Margaret Anglin and Henry Miller in The Great Divide.

The National Theatre is crowded to the doors to-night with one of the best of well pleased audiences to witness the long looked for opening of The Red Mill, with the popular comedians, Montgomery and Stone, and strong supporting company. In one of the most enjoyable of performances, this engagement is going to be one of the season's best, as the advance sale is enormous. Victor Herbert occupied a private box, enjoying his music as well presented. Next week, The Man of the Hour.

An attraction of special interest is on the boards of the Columbia Theatre this week, that commands direct attention and strong approval of one of the largest opening nights of the season. It is the first appearance in Washington of Rose Stahl in The Chorus Lady. The marked success elsewhere is recorded here, and the fair Patricia O'Brien, so indelibly laid down by the star, deserves it all. Next week, Chauncey O'Connell as O'Neill of Henry.

Charles E. Blaney's production of Laura Jean Libby's book dramatization, Parted on Her Bridal Tour, proves a pronounced drawing attraction at the new Academy of Music. Kathryn Roth, a favorite success in the leading role, heads a strong company. Next week, The Ninety and Nine.

The Last Trail, a Western comedy drama by Anthony E. Willis, presenting Frederick Smith as Bud Larrabee, a big-hearted, strapping, good-natured fellow of the plains, is the majestic theatre offering this week, which on to-day's double discovery is on the right and rosy path. Next week, We Are King.

At the National Sunday night Walter Damrosch and the New York Symphony Orchestra presented one of the best of musical programmes to a very large attendance with a continuation of the musical interest is assured for to-morrow, Tuesday afternoon, when the concert of the Philadelphia Orchestra at the National presents a further continuation of a Wagnerian programme.

The Friars held their first Washington dinner at the New Willard Friday night, a solid and substantial occasion of interesting and bright things, with plates laid for forty of the local Friars and two hundred invited guests. Outside notable Friars present were George Ade, Will M. Cressy, Robert Edson, Victor Herbert, Sam Wallick, Campbell B. Cassad, Fred Peel, George Sammini and Lander Witmark. The Gridiron Club has a strong competitor for these annual affairs.

Burton Holmes' Travelogue, "An Afternoon with Royalty," was given under society patronage at the Belasco Theatre last Friday afternoon for the benefit of the Working Boys' Home. Jolly May Irwin heads the bill at Chase's to-day, when the house is packed to capacity. Her songs, strongly endorsed, were the biggest of hits. Other features of a strong bill were James Neill and Edythe Chapman in the play, The Lady Across the Hall, Charles F. Semon, Schenck Brothers June Sainio and Barr and Evans.

Williams' Imperials, with Larry McCabe, the funny Irishman, open strongly at the new LeComme. The Gaiety Theatre, offering Fred Irwin's Big Madcap, a show girl attraction, featuring Cook and Madison, a startling combination, crowds the house.

PITTSBURGH

Blanche Bates—The Great Divide—Around the Clock—James J. Corbett—Notes.

(Special to The Mirror.)

PITTSBURGH, Jan. 13.—Uptown, at Blaney's Empire, the crowds to-day were again shown around the Clock, which is in the hands of an adequate company, and the piece quite entertaining in its way. The Mayor of Laughland, with Tom Waters, will be present the coming week.

Blanche Bates began her third engagement in this city at the Duquesne to-night in The Girl of the Golden West, before a well-filled house. There are several changes in the cast since its preceding visit, and the staging of the play is still up to the Belasco standard. That very clever comedy, Mrs. Temple's Telegram, is expected next week.

Again The Great Divide is before us, but this time it is at the Nixon, which contained a large audience to-night. Margaret Anglin and Henry Miller are still the co-stars, and in their support are Mrs. Whitton, Laura Hope, Carew, Charles Wynne, Charles Gotthold, William J. Butler, Arnold Wilbur, Frederick Moore, Frank Brownlee, James Kirkwood, Nolan Gagne and Henry B. Walchal. Gloria, James and Juliet and When Knighthood Was in Flower will be presented by Julia Marlowe the following week.

The Bijou's crowds to-day seemed glad to see James J. Corbett, in his role of the gentleman burglar again in the play, The Burglar and the Lady, which was acted and staged satisfactorily. Next week, Simple Simon Simple.

His Last Dollar is a well liked play here by the popular price class of theatregoers, and therefore the Alvin had a very large audience to-night. David Higgins still plays the stellar role, while pretty May Servoss is again seen as his leading woman, and the whole company in their support is one of excellence. The play is very well staged. The Old Homestead is the under-line.

The Grand had its usual capacity house to-night, where an excellent bill is offered headed

by Louis Mann, producer, and a good variety of All on Account of Him, and Walter James, Blanche Bates and company, Little Mr. Brown, Rick Hunsar, Kitzman, Jack White and company, John E. Hammett, Agnes Brady and company, Lester Quinn, Black and White, Prince and Virginia, and Charles Welch and company form the balance of the varied programme.

The "Cracker Jacks," featuring Sherman and the "Forest in the Sky," The Battle of the Sun Stage in a good old bill, entertained the customary large audience to-day at the Gayety. Irwin's Majestic follows.

The Academy had its usual large audience to-day, where the Oriental City Center Girls is the show.

The Man from the South, which was presented for the first time on any stage last week at the Empress, proved to be a worthwhile play, and was broadly ridiculed and condemned by the local dramatic critics.

ALBERT R. L. HEWES.

CINCINNATI

Adelle Ritchie—Elsie Janis—Stock Company Notes—Theatre Changes Hands—Items.

(Special to The Mirror.)

CINCINNATI, Jan. 12.—Fascinating Flora, with Adelle Ritchie in the title role, and the full strength of the Casino principals and chorus, delighted a crowded house at the Lyric last night, and the indications point to another big week's business at this popular house. The Man on the Box follows for a return engagement.

Elsie Janis has a fine audience at the Grand to-night to witness her first local appearance in the revised version of The Hypocrite, which is one of the prettiest musical offerings of the year. Joe Cawthorne, a local boy, had a fine reception from his numerous friends and fairly shares honors with the star. The Lion and the Mouse next.

The Foreign company has put on for this week David Harum, with Herbert Mayall in the title part and Ida Adair as Mary Blake. The other members of the company are suitably cast in the less important roles, and an excellent production is given.

At Yale, with a big scenic production and an excellent company, is filling the Walnut at every performance.

The German company last night played Edgar Stuckert in a crowded house, with Ida Van der Stucken in the principal role.

Messrs. Anderson and Ziegler, of this city, announced Saturday that they had acquired the lease to the Mary Anderson Theatre in Louisville. They have not yet determined what class of attractions will be played, but it seems likely that a high class stock company will eventually be installed. They take immediate possession under the lease.

The Columbia had a strong bill last week, with Florentino, Chris Richards, That Quartette, the Six Gilmores, Mr. and Mrs. Jimmie Barry and company, Mlle. Martha, George W. Day and the Rupperts.

Father's moving pictures have become quite a feature at the Lyric Sunday afternoons, where they are drawing good houses.

McFadden's Row of Flats, blazer, better and all new, as the billboards announce, is attracting excellent patronage at Heck's. James J. Corbett in The Burglar and the Lady, and Bedford's Hope are underlined.

The California Girls present an excellent entertainment at People's this week.

Al Reeves' company opened at the Standard yesterday to good business.

Joseph Le Brandt's newest play, Through Death Valley, attracted excellent audiences at the Lyric yesterday.

Considerable pruning will be necessary to make the dramatic version of I Pagliacci, as presented by Olga Netherole at the Grand last week, successful. After one performance Carmen was substituted for it with an appreciable effect on the box office receipts. The Submarine, a one-act piece full of horrors, was admirably acted as a curtain raiser by Frank Mills and other members of the company.

H. A. SUTTON.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 133 West Forty-fourth Street, New York City.

A very enjoyable reception was held on New Year's Day at the headquarters of the National Council, at which Mrs. Mrs. Gibbs Spooner and Isabelle Rivers were the hostesses, assisted by the National Council officers.

During the afternoon members of the Alliance and the profession were heard in songs and recitations. Refreshments were served during the day by Ida Irene Ackerman, secretary of the Brooklyn Chapter; Eliza B. Harris, National Treasurer, and Orlinda D. Drescher, the National Secretary.

Among those present were Mrs. Sol Smith, Lavania Shannon, Rev. F. J. C. Moran, Maude Sinclair, T. Cathin, Esther A. Rolph, J. C. Pumphrey, Mrs. Annie Abbott, Peter Flint, Mr. and Mrs. Danah Lyon, May L. Frary, H. A. Smith, Mr. and Mrs. Sampson Schwartz, Mary Cooley, Mrs. E. S. Percheau, Elizabeth B. Gruner, Mrs. Hudson Liston, Theodore L. Shaw, Rev. S. S. Mitchell, Mary L. Boyd, Rev. T. H. Hill, A. L. Morse, Anna L. Sharp, Miss M. Bush, Miss H. Sing, Edna May Spooner, Jessie McAllister Wilson, Ida Richmond, Granville F. Sturges, Lillie Rechell, Hannah Wyle, Regina Weil, Berline Robinson, Alexander Law, Mrs. M. C. McFarland, Eleanor Anthony, Jennie C. Wilder, Arnia Bateman, Gladys Bateman, Nellie J. Sewell, Edith Totten McGrath, Mrs. L. Kane and many others.

The members of the Memphis Chapter were guests of the Nineteenth Century Club of that city at their recent reception tendered to Frederick Ward on the occasion of his lecture upon Shakespeare.

The opening of the Cushman Club in Philadelphia, under the auspices of that Chapter of the Alliance, is expected to be held on Thursday, from 3 to 5 p. m. Representatives from the National Council will be present and probably members of other chapters interested in the same line of philanthropic work. The arrangement of the programme for this occasion is in the hands of the secretary, Newton M. Fotts, and well-known speakers of the Alliance and excellent musical and other talent are expected to appear.

Several entertainments, including eueches and social gatherings, are in preparation among the members of the New York Chapter, of which notice will be given.

Mrs. Damon Lyon will be hostess at the tea served at her headquarters next Thursday. All members welcome.

The January service of the New York Chapter will be held at Christ Presbyterian Church, 336 West Thirty-sixth Street. The preacher will be the Rev. James M. Farr. The monthly reception will be held in the Parish House on Thursday, Jan. 23.

NEW THEATRE OPENED.

The new theatre at Alva, Okla., was opened on Friday evening, Jan. 3, by H. H. Frazer's Isle of Spice company. The total receipts for the single performance being \$6,200. The company made a long jump to reach Alva, and the finishing touches were put to the new house during the time the stage was being set for the performance. The citizens of the town took charge of the advance sale and subscribed for all the seats at \$10 each. Prominent citizens paid \$300 and \$350, respectively, for the two boxes.

WANT TO READ ROSMERSHOLM.

The production of Rosmersholm by Mrs. Fiske in New York has stimulated the reading of this play amazingly. The publishers of Ibsen's works have prominently advertised a special edition of Rosmersholm, and the newspapers announce that in the New York Public Library the calls for this work at this time are more numerous than for any other.

ABRAHAM GOLDFADEN.

Death of the "Father of Yiddish Drama." Poet and Playwright and Dramatist.

Abraham Goldfaden, poet, dramatist and actor, known as the "Yiddish Shakespeare," died of heart disease on Jan. 9 at his home, No. 319 East Eleventh Street, New York city.

He was the most interesting and prominent character in the literary and theatrical life of the ghetto. He was a friend and intimate of Dr. Herzl and Mrs. Norden, co-sponsor with Israel Rosenberg in the Zionist movement, and a promoter of Baron Rothschild.

For the last three years Goldfaden had written steadily for the Yiddish theatre in New York city, and it was in his comedies that Bertha Kalich was playing on the Bowery when she was "discovered" and transported to Broadway.

Abraham Goldfaden was born at Constantine, Russia, in 1848. His parents were too poor to send him to a university, and he worked while a child to do his part for the support of the family, preparing himself at night for academic work, and later, still supporting himself, he was graduated from the University of Odessa.

His first literary work to attract widespread attention was a poem entitled "Progress," a strong appeal to his fellow Jews for a national movement long before the efforts of Zangwill and others in that direction attracted world-wide attention. He never ceased to be interested in his Zionist work, and it was that which brought him Baron Rothschild as a patron. His last words before he died were, "Oh, my God, Zion."

For a few years after his first important poem Goldfaden led a romantic life, writing songs and singing them as he traversed about the different countries of Europe. He inspired his people to return to Zion and pictured to them the national greatness they could attain if they would but return there.

He ceased his minstrel wanderings and took to playwriting. His first play to be produced was a comedy called Schindler. The play did not meet with success, which, however, did not discourage him, and he soon wrote a play in the form of a book for light opera called Schindler.

It is said that the purchase of Schindler made 1,000,000 golden out of it, and it is certain that it has been translated into many different languages. Then he went to Paris to live, during which time he wrote many plays and poems and philosophical essays. His fame as a scholar and poet extended to Jewish colonies all over the world, and in many countries clubs were formed and named in his honor, where Jews met to read his poems and study his philosophy.

His income from his plays was never large, although he continued to write them. Fifteen years ago he came to this country and started a publication called Goldfaden's Weekly, printed in Yiddish, and was of a humorous character after the manner of Puck. He was not successful in this venture, and two years later he returned to Paris.

Leopold Spachner, proprietor and manager of the Bowery Theatre, then called the Windsor but since changed to the Kalich, in honor of Bertha Kalich, found Goldfaden in Paris, in want, about three years ago. His income amounted to but 40 francs a month, which was the amount of the Rothschild pension, and such small sums as he received for poems he occasionally wrote. It was his interest in the Zionist movement that occupied his mind but kept his purse empty. Mr. Spachner returned to New York and shortly after sent 3,000 francs to Goldfaden and told him to come to this country, where the Yiddish theatre managers would take care of him.

Goldfaden received \$20 a month from the Yiddish theatre in New York city, and he wrote for them. He had a technical knowledge of the stage, and rehearsed his own plays, which were generally comedies of Yiddish home life, set back in time a century or two for the sake of costume. Mr. Goldfaden was married in 1867 to the daughter of a poet of some note in Russia, who survives him. The funeral was held under the auspices of the Hebrew Actors' Club. The interment was in Washington Cemetery, Brooklyn. His funeral was attended by about 25,000 of his admirers, including men, women and children.

THE MERRY WIDOW IN GERMAN.

What are said to be unauthorized and considerably abbreviated versions of The Merry Widow are being given in two East Side German music halls nightly to capacity audiences. Zum Weissen Kiesel on Third Avenue between Eighty-second and Eighty-third streets was the first hall to offer Die Lustige Witwe as its patrons in German, with most of the Franz Lehar music and all the principals of the cast represented. The size of the stage—about eight by ten feet—and the cost of admission—the price of a glass of beer—made impossible the employment of a chorus. In this production Sonia, or as she is called in this version, Hanna Glawli, is played by Nellie Moreno, Prince Danilo by Mary Lange, and the Baroness by Charlotte D'Arva.

Last Thursday night at the Orpheum at 126 Second Avenue another production of the Vienna operetta was made by Herr Direktor Hochstim and Philip Blum. The programme states that the adaptation for the New York Orpheum was prepared by Josef M. Salzer and A. Löwy. Here Friedlein Thury plays Danilo, Herr Edler is Popoff (or Baron Mirko Zeta pontevdrinlicher Gesandter in Paris); Friedlein Tilly is the Sonia (Hanna Glawli); Herr Salzer the Nid (in Austria, Njega, Kanistler der der pontevdrinlicher Gesandtschaft); and Frau Gerold plays the Baroness (Valencienne).

In this latter production the Maxim's scene is omitted and the second act of the English version is split in two, with the Summer house scene as the second part. At both the White Horse and the Orpheum the scenery consists of backdrops and a few chairs. The size of the stages prevents any more elaborateness. And at both places, in spite of the ever foaming beer glasses and thick white cups of very German coffee, and in spite of the dense cloud of tobacco smoke that drifts between the actors and audience, the productions are not simply interesting; they are enjoyable. Nothing can spoil Lehar's music.

At a third music hall, Zum Schwarzen Adler, on Eighty-sixth Street, opposite the Yorkville Theatre, still another production of Die Lustige Witwe is threatened. At present a very good little company of singers and comedians is presenting Fata Morgana to large audiences.

In the meantime Henry W. Savage is preparing to put a stop to all unauthorized productions of the Lehar operetta and to prosecute the producers.

THE PEOPLE'S FREE THEATRE.

The second performance held under the auspices of the Freie Volkshöhle (People's Free Theatre) at the German Theatre, on Monday, Dec. 30, was attended by a large audience. The three plays by Arthur Schnitzler, The Last Masks, The Green Cockatoo, and Literature, were splendidly given by the capable German stock company, The Freie Volkshöhle, which was organized by the German Socialists of New York, has now over 1,400 members, and the movement is such a success that another section may be organized and two performances a month instead of one may be arranged for. The next performance will be given during this month.

FRANK WORTHING ILL.

Frank Worthing was taken ill in Detroit last Wednesday, and William A. Brady, who chanced to be visiting his production there, took his place in Divorçons for a single performance. Mr. Worthing's sickness developed into pneumonia, and for several days his life was despaired of. Mr. and Mrs. Brady remained with him all Thursday night, and on Friday he had improved enough to permit them to go on to the next date. Mr. Brady will continue to play Mr. Worthing's role in Divorçons probably until the actor is well enough to rejoin the company.

GUIDO MARBURG.



Guido Marburg has returned to New York and is at 12 West Forty-fourth Street. After managing Harrison Grey Fiske's special Leish Kischina company, Mr. Marburg attended the opening of Marta of the Lowlands at Pittsburgh. He is one of the translators of this play, in which Bertha Kalich is achieving her greatest success. Messrs. Gilpatrick and Marburg are pioneering the Spanish drama into the English-speaking world. Florence Roberts produced their version of Quimera's Maria Rosa last season in the West. Mr. Marburg is also collaborating with his sister, Blanche Marburg, in original works and adaptations from the French and the German; while with a lady in Rome he is engaged in similar work on Italian plays. He will continue his work as a business manager and advance man.

MR SAVAGE REPLIES.

New York, Jan. 9.

To the Editor of The Dramatic Mirror: Sir.—On my return to New York my attention has been called to an open letter in THE MIRROR of Jan. 4, together with an article from another newspaper, to which the said letter refers.

For the information of those gentlemen who have addressed an open letter to me without showing from the Players Club, without showing the usual courtesy of first asking me, as a fellow club member, whether I had been correctly quoted or not, I will say that in my speech at the meeting of the National Association of Theatrical Producing Managers, in referring to traveling theatrical organizations, and not to actors as a class, I used a favorite quotation of Mr. Henry Irving, dating from Shakespeare's time—*"Take the lines from the hedge—the actors are coming to town"*; and I continued: *"The feeling in many of the one-night stands has not materially changed toward us (uses the pronoun) since."* I also quoted examples ranging from petty graft to absolute violence to which both actors and managers of traveling organizations have been obliged to submit. I furthermore said: *"Now we must stand back and protect our people; we must organize and protect ourselves so that instead of dropping the light when one organization leaves town the newcomer may take it up until it is fought to a finish."*

The word "actors" as used in the quotation certainly designates show folk as a class, including every one from the manager down, or up, as you please; and in the above remarks I especially included ourselves as managers in every reference.

From the above facts, from the entire spirit of my speech, and the entire spirit of the meeting, it is not easy to see how any one, unless deluged of stirring up feeling inimical to the new Managers' Association, can extract any intent other than an honest endeavor on the part of those who are responsible to the companies and the public to solve the many difficulties which have the traveling organization, and protect and promote the interests not only of its members but of all sincere professionals.

Sincerely yours, HENRY W. SAVAGE.

NINNIE TITTELL BRUNE SAILS.

Ninnie Tittell Brune left New York on the Lusitania on Jan. 11 for London. Three years and a half ago Miss Brune went to Australia to star in the play Sunday and repertoire. So great was her success that she remained three years instead of one under J. C. Williamson's management. She has spent the last three months in America for a well earned holiday and to see Peter Pan, which she is to play in Australia, commencing next Easter. This will be the second role of Maude Adams' Miss Brune will have played, for L'Aiglon as portrayed by Miss Brune in Australia holds a brilliant record. Her repertoire has included Sunday, L'Aiglon, Juliet, The Second Mrs. Tanqueray, Dorothy Vernon, Theodora, Mervyl Mary Ann, and Leah Kischina.

AMUSEMENT COMPANIES INCORPORATED.

The following amusement companies were incorporated at Albany the past week: The Eagle Amusement Company, Oswego; capital, \$200; directors, Dorothea Cooper, Sarah H. Cooper, and George F. Gould, Oswego. The Washington Heights Amusement Company, New York; capital, \$1,000; directors, Rita Fischer, F. F. Frome, and M. W. Solomon, New York. Grand Union Vaudeville Company, New York; capital, \$4,000; directors, S. J. Scherer, J. S. Wickens, and Samuel Hoffman, New York.

ST. LOUIS PRAISES BERTHA KALICH.

Bertha Kalich's engagements in city after city mark a series of triumphs. Last week in St. Louis she crowded the Garrick Theatre and duplicated the great success she has won everywhere this season in Marta of the Lowlands. The critics, without exception, are enthusiastic. Madame Kalich's acting, the play, the supporting company and the production.

DANIEL SHEA RECOVERING.

Daniel Shea, manager of Fifty Miles from Boston, is recovering from the attack of pneumonia that kept him in Cincinnati two weeks ago. The attack was a serious one, but his physician says that it will be three or four weeks before he is able to travel.

COMING EVENTS

Jan. 15—Maude Adams in The Jester, Empire, New York.
Jan. 18—Society and the Building, Daily's, New York.
Jan. 20—Viola Allen in Irene Wyckoff, Astor, New York.
Jan. 20—Twenty Days in the Shade, Savoy, New York.
Jan. 20—The Road King, Philadelphia.
Jan. 20—Kulb and Dill in LeComme Town, Savoy, New York.
Jan. 27—E. H. Southern, Lyric, New York.
Jan. 27—The White Dream, Broadway, New York.
Feb. 2—Fifty Miles from Boston, Garrick, New York.

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Barney Gilmore in Dublin has attracted admirers of Irish melodrama. Our Friend Fritz 12-18.
J. ALEX. McNEIL.

Barney Gilmore in Dublin has attracted admirers of Irish melodrama. Our Friend Fritz 12-18.
J. ALEX. McNEIL.

JERSEY CITY.

Blanca West a Pleasing Dorothy Vernon—The Candy Kid—Gossip.

Dorothy Vernon was handsomely staged at the Majestic Theatre 6-11 to good patronage. It is a most pleasing offering, and the story is clearly followed. Blanca West was the Dorothy, and she is a competent actress. Joseph Gillow is fine as Sir John, and John E. Macgregor as Sir George is very good. James Moore as Sir John and Alfred E. James as the Jester are both excellent. Cora Deane as Queen Mary, Edythe Tremblay as Queen Elizabeth, May Howard as Jeanie, Berta Miller as Lady Vernon, and Marie Connor as Rose are good support. David B. Gally in We Are King 12-18. The Honeymooners 20-25.

The Candy Kid, at the Academy of Music 6-11, enjoyed immense houses. Nellie, the Beautiful Cloak Model, 12-18. An Ostrich Christmas 20-25.

To appear at the Foresters' benefit 15 are Daly and Devere, Plintou, John A. Driscoll, Moe Russell, and Harry Burrows.

Business at Keith-Proctor's Theatre is up to the top notch, being crowded at every performance. The show 6-11 pleased and was provided by Morris and Morris, Wilson Brothers, Sabara, Rae and Broche, McMahon's Minstrel Maids and Watermelon Girls, Mitchell and Cain, and the La Vigne-Cameron Trio.

The High Jinks Burlesque co. were at the Bon Ton Theatre 6-11 to the usual patronage. This is one of the best co. in the wheel and makes a feature of a sketch called—Rosedale.

Charles Schroder, formerly an acrobat, is now managing McMahon's Minstrel Maids and Watermelon Girls, for which act new paraphernalia is being made.

Beatrice Harlowe, leading woman of the High Jinks Burlesque co., at the Bon Ton, is an honorary member of Jersey City Lodge, No. 2, M. A. A. A. committee of the lodge attended the performance 9 and presented the sister with a basket of flowers as a compliment.

Manager Frank E. Henderson, of the Majestic Theatre and the Academy of Music, is having his own troubles with carbuncles on his neck. He was compelled to remain home for a few days, but is now on deck again, but not fully recovered.

Nevada Partridge is now doing a neat singing act with a male partner. The act has made a hit.

James K. Hackett has acquired a plot of ground here for the purpose of erecting thereon a scene painting and a scene building studio and storehouse. William A. Brady is to enlarge the present storehouse he has here now.

WALTER C. SMITH.

NEW ORLEANS.

The Yankee Tourist—Herbert Kelcey and Effie Shannon—Opera—Stock Companies Happy.

A Yankee Tourist was the attraction at the Tulane Theatre 5-8, with Ray Charles, Flora Sabane and Helen Hale doing the principal work successfully. Richard Carle 12-18.

Herbert Kelcey and Effie Shannon appeared at the Crescent Theatre 5-8 in The Walls of Jericho, and drew well during the performance. Both principals are splendid accounts of themselves, and the work on the balance of the co. was satisfactory.

The Winter Garden Opera co., at the Winter Garden Theatre 5-8, and the Baldwin-Melville Stock co. secured another double hit. The principals are splendid accounts of themselves, and the work on the balance of the co. was satisfactory.

The Barry-Burke Stock co., at the Dauphin Theatre, put on The Two Orphans 5-8. Maurice Freeman, Lillian May, J. E. Dwyer and William Blackmore did the greater part of the work well. The Christian 12-18.

Paul Bevere was the drawing card at Blaney's Lyric Theatre 5-8, and the Baldwin-Melville Stock co. secured another double hit. The principals are splendid accounts of themselves, and the work on the balance of the co. was satisfactory.

The Spellers 12-18.

The Milano Opera co., at the French Opera House, is meeting with much success, and the opera going public in appreciation of the splendid work of the co. is in evidence here.

Aida was put on, with Maria Gonzales in the title role, and Mr. Pirelli, as Edgardo, and Mr. Pirelli, as Ashton, made favorable impressions.

The Matinee Girl co. were at the Lyric Theatre 5-8. Some fair specialty features are to be seen.

PORTLAND, ORE.

The San Francisco Opera Company—Arizona at the Marquee—Melodrama at the Star.

The San Francisco Opera co. appeared in Ship Aloy at the Lyric Dec. 20. This was their farewell offering in this city before their departure on a Southern tour. Uncle Tom's Cabin entertained two audiences, matinee and night, 1 and Woodlawn finished out the week 2-4, and made as good an impression on the local public as it did on its former visit. Mary Quire in the featured role of Miss Nightingale was entitled to a large part of the credit for the success. Hazel Cox and Lella Smith were delightful in their respective roles of Prince Eadie and Jenny Wren, and their choruses worked hard and effectively. James T. Powers in The Blue Moon comes to the Lyric 5-8.

The Crisis, at the Baker, was the New Year's attraction. Miss Barney gave a very effective portrayal of Virginia Carroll, and Austin Webb was again in the foreground as the young Boston lawyer. Donald Bowles gave a capable performance as young Colfax, and Howard Russell made an effective figure out of Carl Richter. Maribel Seymour was her delightful, breezy self as Fanny, and Louise Kent and Mina Collins Glendon did some excellent acting. Sellers of Fortune follows for the week 5-11.

Arizona played a week's engagement at the Marquee Dec. 20. The cast was adequate in the main. Joseph Green was again seen in the role of Caddy, and Alma Bradley continues as Bonita. The rest of the cast were new to Portland: Irving Lancaster appearing as Henry; Frank Kemble as Keller; Edward Farrell as Douglas; H. Gerald as a Boston lawyer; Leslie regular performance; a sketch of a very emotional nature written by E. J. T. Mott, sporting editor of the "Times," and entitled, The Test.

At Burt's, Trompet and Sunshine was the bill 2-4, followed by Edna, the Pretty Typewriter 5-8. Both were well patronized.

The Arcade had the average bill, made up of Charlotte Parry and co., Martin's Animals, Fred Ray and co., Lillian Dow, the Brittons, Smith and Campbell and Kipp and Kipp.

The Casino Girls held forth for the week with good old and backlogs.

Frank Burt gave his annual dinner to his employees 4. The Lena Rivers co. were also guests of their manager.

SALT LAKE CITY.

Under Southern Skies Pleases—Moore Stock Company—Other Items.

Under Southern Skies was the attraction offered at the Salt Lake Theatre Dec. 30. This has been seen often here, but never seemed to lose its charm. Walter, a California girl, who joined the co. at Sacramento a few days before, made good in the character of Anna Mortimer. Browne De Mont as Anna Linder and Annie Mortimer as Anna Linder were very good. George Washington, Jr., with his band of 1-3. The star of this aggregation, notwithstanding their press matter to the contrary, is certainly our old friend and minstrel, Willis P. Sweetnam. Marie Cahill in Marrying Mary 6-8.

At the Grand Theatrical and the Standup has played the week to business between small and fair. George Lambert was popular. Tilly Olson 5-8. The Moore Stock co., at the Lyric, presented A Cowboy's Honor all the week to light business.

Jan Kubelik gave a concert 2 at the First Methodist Church to a large and delighted audience.

MILWAUKEE.

Mary Shaw in Repertoire—The Vanderbilt Cup—The Symphony Orchestra.

Mary Shaw and co. opened a short engagement at the Davidson 5, presenting Candide and Ghosts. Both plays were given a good production by the star and her excellent co. Engagement closed 8, and theatre will be dark until 12, when The Right of Way opens.

The Vanderbilt Cup opened a week's engagement at the Alhambra 5 to good business. The Awakening of Mr. Pipp week 12.

Teas opened at the Bijou 5 to large and appreciative audiences, and will continue for a week. Little Williams week 12.

Ein Gemachter Mann, a farce, was presented by the German Stock co. at the Pabst Theatre 5, and was well received by a large audience.

The New York Symphony Orchestra, under leadership of Walter Damrosch, gave two concerts 6 at the Pabst, assisted by the Arion Musical Club.

A. L. ROBINSON.

DETROIT.

Grace George's Success—Blanche Walsh—Vaudeville at the Temple—Blue Jeans.

Grace George opened in Divorcement at the Detroit Opera House Jan. 6-8, to enthusiastic audiences. Divorcement is one of the best things Miss George has ever done and well worthy of praise in this country as well as London. Blanche Walsh was heard at the same theatre 9-11 in The Kreutzer Sonata. Miss Walsh's realistic work was witnessed by fair houses.

Next week Olga Nethersole in repertoire.

Manager Moore provided an unusually attractive bill for the anniversary week at the Temple Theatre, headed by The Futurity Winner and Catherine Hayes and Sabel Johnson. From this week the Temple Theatre of Detroit stands in perhaps the most strategic position of any theatre in this country.

When it becomes the link that binds the United Booking Office of America with 87 of the best vaudeville theatres of the East, to the Western Vaudeville Managers' Association, which controls 87 of the largest vaudeville theatres in the West. This combination assures the Temple Theatre all the best vaudeville acts in the world.

At the Lyceum Theatre, Bandstand, featuring Williams and Walker, and their equally clever wives, drew good houses 5-11. Next week James O'Neill in Monte Cristo 5-11, and Olga Nethersole in repertoire.

J. Francis Kirk, the resident stage director of the Lafayette Players, gave an excellent revival of Blue Jeans at the Lafayette Theatre 5-11. The Cherry Pickers is underlined next week.

The Life of an Actress, which may bear some relation to the actual experience of the folk, pleased the patrons of the Whitney Theatre 5-11.

The Burrows gave a smooth performance at the Avenue Theatre 5-11, and Olga Nethersole shared honors with Mildred Walker in vocal efforts. Twentieth Century Maids 12-18.

Jack Reid's rich brogue, a handsomely costumed chorus and the dexterity of Christy, the Juggler, gave the greatest qualities of the Knickerbocker Burlesquers at the Grand Theatre 5-11. Next week The Gay Masqueraders. ELYP A. MARGON.

DENVER.

Frank Daniels a Popular Comedian—S. Miller Kent as Raffles—Vaudeville.

New Year's week was a most profitable one at every theatre here. Frank Daniels in The Tattooed Man was one of the best attractions the Broadway has had this season. The play was beautifully staged, the girls were pretty and were stunning costumes, and Frank Daniels down the comedians were all excellent.

One of the hits of the performance was the little black-haired chorus girl, whose vivacity and keen interest in her work attracted every one's attention. Isabel Irving 6-11. Marie Cahill 12-18.

S. Miller Kent as Raffles won much favor at the Tabor. Rose Melville in Six Hopkins 5-11. Kathryn Osterman 12-18.

At the Curtis, Theodore Lorch repeated his success in the leading part of The Cowboy and the Lieutenant, a capital play, by the way.

The stock co. at the Lyceum gave a splendid production of Zaza, with Adele Block in the same part. Miss Block is a very handsome woman and is already winning friends here.

Edward Emery's work as a character actor, Lillian Andrews gave a fine characterization. Franklin Underwood, George Bloomquist, and the other principals played to their usual high standard. The Gilded Fool 5-11. Charles's Aunt 12-18.

The Third String Quartet was well attended at the Broadway 2. Marie Herites was the soloist and aroused much enthusiasm.

Jan Kubelik's concert at the Presbyterian Church New Year's eve was a great success.

The New Lyceum Theatre, which is being completely well and was well filled at night on Wednesday. The bill week 5 included Porter J. White and co., Cummings Thornton, Delphine and Delmore, Pont-Boul Brothers, Rickles, and Mike Quinn's dog.

Business continued well at the Lyceum. Week 5, Nance O'Neill, Carl and Sapphira, Baggage, McDonald, Ellis, McKenna and Orr, the O'Kane Japs, Arabas, John Sisters, and Bertie Fowler.

MARTY ALKIRE BELL.

LOUISVILLE.

Checkers Popular—Amelia Bingham—Concerts—Interesting Items.

Checkers, with its rattling comedy and excellent cast, drew large houses to Macaulay's 6-8, and was Bingham and a success. In a Modern Lady Godiva; business excellent. Week of 13 this house will be occupied for the first three nights by William Collier, and the remainder of the week by Otis Skinner.

For week of 5 the patrons of the Avenue had for the attraction at that house, McFadden's Flats; business excellent. The Great Express Robbery next week.

At the New Maconic, Watson and Arlington, in Mr. Him and I, drawing crowded houses week of 5. Under Southern Skies will be the offering week of 13.

The master of the company that opened Macaulay's in 1893 includes the names of Marie Bates and the veteran, John Macdonald, both of whom are still in active service, and popular with the public.

Press Editor, appearing at Hopkins' week of 5, is one of Louisville's favorites.

David Bingham and Mame Galski are announced for engagements at the Women's Club in the near future.

Max Friedberg is making a distinct hit as manager of the Mary Anderson. He has a capable assistant in the person of Mrs. B. F. Dwyer.

The Musical Club will give three concerts before the close of the season. Under Director Goodwin, has a number of high-class compositions in rehearsal. CHARLES D. CLARKE.

TOLEDO.

The Lion and the Mouse—Lena Rivers at the Lyceum—Vaudeville.

The Lion and the Mouse was the Valentine attraction week Jan. 5. Edmund Brewe and Gertrude Cogolia were in the leads and business was very good.

The Lyceum had Lena Rivers for the week, with an extra matinee, in which Miss Poynter put on The Bell's House. On Saturday there was added to the regular performance a sketch of a very emotional nature written by E. J. T. Mott, sporting editor of the "Times," and entitled, The Test.

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A. L. ROBINSON.

MONTREAL.

Lillian Russell—The Honeymooners—Jans Gene at the Academy—Items.

Lillian Russell in Wilhelmina in the attraction 13-19 at the Academy Theatre.

The Honeymooners at the Academy 6-11 proved a very pleasing entertainment full of bright music, catchy songs and pretty dances. William Dunlop as Augustus and Ida Earl Lawrence as Madeline Tiger were the chief scores. Thomas Shea in repertoire 12-18.

The evergreen Uncle Tom's Cabin drew big houses to the Français 6-11. The play is well staged, and acted by a capable co., a number of good specialties are introduced.

Following their successful revival of Romeo and Juliet, which drew packed houses all week, the co. at the National produced another old favorite, Madame Sans Gêne, with the same pleasing results.

Business at this theatre is something phenomenal. The pleasing comedy, Nellie Bowler, was the bill at the Nouveautés, and its amusing complications were enjoyed by good sized audiences. Madame Ferandy appeared in the title role, and Monsieur Lecien in the leading male part.

The Marvel act studies were the headliner for a second week at Bennett's, and were as excellent as the first. The co. did a wonderful animal act. Le Vesce, a French dancer, the Kratons in their hoop rolling act; Bowers, Walters and Towson, Goldsmith and Hoppe, Herbert Cyril, and Patrice are the other features.

The Americans in Mike Pickles proved a drawing attraction at the Royal. The bill is a good one, and the olio contains some excellent acts, notably the Wood Brothers, trapeze act, and the posing of Mlle. Noelle.

Herbert Spencer, the leader of His Majesty's Orchestra, has just composed an appropriate setting to the late Dr. Drummmond's poem of the "Weir of the Julie Plinte." The song has been published in an appropriate cover by the Delmar Co. of Montreal.

W. A. TREMAYNE.

NEWARK.

Wilton Lackaye—Melodrama at Two Theatres—Concerts.

Wilton Lackaye appeared in The Bondman, at the Newark Theatre 6-11. Mr. Lackaye was well supported by Miss Ferguson, as Gertrude; Mr. Ayers, as Wige of the Calhoun Patch 12-18.

The Ninety and Nine was presented by a capable company at Blaney's Theatre, 6-11. Bayone Whipple was ably supported by Jennie Welburn, Fannie Sanford and Mamma. William Marble, Jr., George W. Mitchell, J. Angus Gaston.

Nellie, the Beautiful Cloak Model, occupied the stage of the Columbia 6-11.

Little Williams in The Little Cherub filled the Orange Theatre 6. Miss Williams was ably supported by Henry V. Donnelly and James Blakey.

The song recital to be given by Mrs. Schumann-Heink, under the auspices of the University Club, at the Kew-Forest Auditorium 17, will be one of the most interesting developments of the local musical season.

Young People's Symphony Concert, under the direction of Conductor Frank L. Sealy, will be given 17, at Wallace Hall. Mrs. Mary Hilsen de Moss as soloist. The Grand Musical Art Society will give its concert at the Orange Theatre 24. Arthur D. Woodruff, conductor.

GEORGE S. APLEGATE.

LETTER LIST.

Members of the profession are invited to use The Mirror post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cents. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncollected will be returned to the post-office. Circulars, postal cards and newspapers included.

WOMEN.

Avory, Jane, Norma Allen, Mrs. J. F. Armstrong, Josephine Alford, Rita Allen, Carrie Armstrong, Irene Alberman, Katherine Angus.

Baker, Mahalia, Ella Baker, Bernice Hilton, Annie M. Berlin, Florence Bates, Elizabeth Bates, Della Belmont, Bonnie Boyne, Mrs. H. R. Buckley, Sally Brown, Viola Bussell, Marion Barney, Edna G. Belmont, Alice Bower, Gertrude Bruce, May Boley, Mrs. K. R. Blandon, Kattie Blandon, Madeline Buckley, Miss L. Boardman, Fanny L. Burt, Louise Barthel, Laura Brand, Mary F. Boyce, Rose Brandt.

Cross, George, Caroline Cook, Olive Claremont, Grace Conklin, Mabel R. Cucker, May Collins, Lora Cramer, Julia Curtis, Jessie Chase, Kathryn M. Cooper, Helen Cardigan, Nanette Comstock, Dix Carruthers, Evelyn R. Carter, Marion Cameron, Betty Chapman, Harrietta Carter, Minnie Church, Dorothy Cleiman, Helen Cleiman.

Davis, Ethel, Mabel De Young, Anna Dexter, May Drew, Ella Duncan, Dolores Devereaux, Helen Demore, Marie Duchene, Amy Davis, Maria Donegan, Lena Delton, Dorothy De Mar, Beryl Davis, Virginia Drew, Ruth De Shan, Katherine Daly, Vera De Paul, Dolly De Gross, Pauline Duffield.

Edward, Helene C., Magde A. Eppes, Ruth W. Emerson, Jane Embree, Marie English.

Fisher, Mary E., Della Fosse, Mrs. Chas. E. Fisher, Nina Farnington, Corolla Friend, Linnet Fluke, Beatrice F. Flint, Marion Fairfax, Beatrice Fein, M. Ella Flint, Marion Frances, Ethel R. Ferguson, Frances Field.

Gerald, Florence, Winifred Gray, Alberta Gallatin, Mrs. G. S. Gulse, Belle Glyndon, Miss L. M. Gould.

Hest, Mattie, Frances Hume, Blanche Huche, Nora Hume, Mrs. J. B. Hume, Adele Hinton, Louis Hunter, Miriam Hunt, Irene Hume, Gertrude Harlow, Florence Henry, Inez Hall, Nadine Hillan, Minerva Hall, Eugene Hayden, Blanche Huntley.

Johnson, Daisy, Ethel Johnson, Brun H. Vernon Jarlson.

King, Grace, Rita Knight, Florence Kramer, Effie Kinball, Lillie Keight, Kattie Kersale, Genevieve Kane.

Layton, Susie, Lorraine Lester, Oliver Levine, Perla Landers, Rita Lancaster, Effie Leslie, Rose Lynch, Lora Lieb, Ada Lawrence, Miss Linthicum, Jeannette Lora, Mrs. Alexander Leonard, Caroline Locke, Mrs. Laura Long, Lottie Leann, Jeffery Lewis, Mable Landale, Dorothy La Mar.

May, Carolyn, Ruth Macaulay, Mrs. Edward Merigan, Elizabeth Morgan, Inez Marvel, Alice Merrill, Phila Mar, Annette Marshall, Mrs. F. M. Mitchell, Otis Marshall, Lillian Madison, Mrs. M. D. May, Miss Milton, Amy Middy, Marie Minerva, Matty Mattingly, Ida Mully, Georgia Merrill, Florence Malone, Florence Modena, Selma Marshall, Geneva Miller, Jeannette Masar, Kate McLaughlin, Zoeta McHenry, Mrs. Chas. O. McCaskey, Kate McKee.

Nelson, Hortense, Maude Neal, Adelaide Nowak, Mrs. A. Nelligan.

Oakman, Laura.

Patterson, Sara, Anna Plum, Elsie Parne, Mrs. Guy B. Post, Jane P. Post, Jessie Philbrick, G. Hazel Pante, Maudie Pincus, Kitty Peters, Hattie Pomeroy, Ada V. Peters, Eleanor Parker, Beatrice Price.

Revere, Eleanor, Minnie Road, Emma Rogers, Margaret Ragan, Virginia Richmond, Freda Rice, Mrs. Stuart Robson, Mrs. Sol S. Russell, Olive Russell.

Stephens, Leona, Mrs. Jno. R. Sumner, Mrs. J. Harry Smith, Winona Shannon, Laura Strangeter, Verne Sturges, Carrie Seitz, Mrs. C. B. Snyder, Lillian Scherlin, Blanche Solat, Estelle Sprague, Mrs. Geo. Schiller.

Temple, Olive, Violet Thayer, Cara Tracy, Alice Thurgate, Charlotte Thompson, Jeannette Towler, Camille Thomas, Mrs. T. A. Traversa, Clara Throp, Beatrice Thompson, Grace Tyson, Beatrice Thorne, Zoeta Tyson, Irene Timmons.

Von Kew, Marguerite, Jeannette Van Dervoort, Marie Von Zolber.

Ward, Alma, Mrs. Wadley, Alice Walling, Esther Wallace, Edith L. Wilson, Emily Woodman, Lillian Wallace, Isabelle Winick, Marie Walwright, May Walsh, Gertrude Wolfe, Annabelle Whitford, Marie West, Della Walters, Avis Waterman, Laura Watson.

Zerve, Mabel.

MEN.

Aliza, Geo., Jno. Alexander, Fritz Adams, Jack Andras, Chas. Arling, Robt. Alger, Sydney Algiers.

Smokers

Harford's Acid Phosphate relieves depression, nervousness, wakefulness and other ill effects caused by excessive smoking, or indulgence in alcoholic stimulants.

REISENWEBER'S

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W. H. Agnew, Arthur J. Aylsworth, R. Lee Allen, Harry Armstrong, A. Albertson, Jas. Allen, Chas. T. Aldrich, Frank Abbott.

Barney, Wesley, Ed. Brann, Alb. W. Brown, Wm. Bonnell, Percy H. Brown, J. Bright, Theo. Burton, Edwin Brandt, Harry Bradbury, Harry Brown, Arthur Blackaller, Chas. Bryant, Edgar Baum, Eddie P. Brown, Harry Brennan, Oliver D. Russell, Fred J. Bradley, Winfield Blake, J. Clark Bissell, H. H. Bradley, Barr and Smith.

Carroll, Rich'd J., Eddie L. Conrad, O. Clemons, E. H. Calvert, W. Burt Cartwright, Geo. Coy, Jas. W. Carter, J. W. Collins, Wm. H. Claiborne, Jno. J. Collins, Chas. Crawford, Oliver Curtis, Thos. Carlton, Chas. Cardon, Roy Charles, William Curtis, T. R. Carnahan, Walle H. Crosby, Nathaniel Cilla, Frank Cochman, Paul Cinqevalli, Joe Conway, J. H. Cook.

Dunn, Arthur, A. G. Delamater, C. Drummond, Dudley Dixon, Glynn Davis, Chester De Anon, J. L. C. Davis, Jas. H. Dunworth, Edward D'Olar, Byron Douglas, Jim Duncan, Rex De Russell, Fred J. De Belleville, Frank Dumont, Geo. A. Dayton, Jno. J. Dunn, Jr., E. R. Doyle, Alf. R. Dally, Pete Bailey.

Edwards, Chas. E., Geo. E. Elliott, Wm. H. Evans, Thos. Everts.

Freeman, Max, A. R. Fredericks, Paul Fuller, Jr., Jno. T. Fay, Harrison Ford, Jas. F. Fulton, Walter S. Frederick, Jno. Field, Jr., Wm. Furst, Harry L. Franklin.

Grady, Henry, W. H. Gifford, Wm. L. Gibson, Herman Grayson, Willis Goodhue, Rob't. Gilla, E. W. Griffith, J. W. Gilligwater, Milton Gotthold, R. L. Giffon, Jno. D. Glass.

Harrison, Edward, Maurice Haswell

THE VAUDEVILLE STAGE

NEW VAUDEVILLE ACTS.

SKETCHES, MONOLOGUES, WRESTLING, AND OTHER THINGS IN NOVEL FORMS.

Flo Irwin, Hitechiyama, Kille and Windrum, Arthur Yule and Company, Billy Broad, The Kramers, and the Two Pecks Make Up the List.

The following new acts were seen in the New York houses last week:

Another George Ade Farce.

Flo Irwin was one of the features of the bill at the Fifth Avenue, offering for the first time here a sketch by George Ade, called Mrs. Peckham's Carouse. Mrs. Peckham is pictured as an intensely respectable middle-aged woman, living in a Western city of 25,000 inhabitants. She is the leader in a temperance crusade, and has a husband who is fond of an odd "nip" at the office, though he is a model at home. Mrs. Peckham comes to the office and reads from manuscript a portion of a lecture she is to deliver to her husband and a young law student. Mr. Peckham has received a present of a bottle of 40-year-old whiskey, and after his wife's departure proceeds to open it. Thomas Barrett, who has a reputation even in his home city of being a man about town, drops in just in time and helps to uncork the precious bottle. Two generous drinks are filled out, and the men are about to enjoy them, when Mrs. Peckham returns in search of her gloves. She is horrified, and while she is in a semi-stunned state, her husband slips out, leaving her alone with Barrett. A few moments later Barrett's wife enters, and, being very jealous, accuses Mrs. Peckham of misconduct with Barrett, the two untouched drinks on the desk adding to the effectiveness of the situation. Mrs. Peckham promptly faints, and there being nothing else handy, the two drinks of whiskey are poured down her throat. She recovers immediately, with one of those sudden "jags" only possible in farce. The rest of the skit is extremely amusing, owing to the splendid work of Miss Irwin, who gives a most artistic delineation of the befuddled state of mind of a woman who has never before known the exhilarating influence of an alcoholic beverage. Her playing throughout the sketch is extremely pleasing, and she scored a decided hit. Her support is excellent, and includes Mary E. Taylor as Mrs. Barrett, Roland Carter as Mr. Peckham, John Maurice as Barrett, and Ben Roth as the law clerk. Taken as a whole the sketch is one of the best ever turned out by Mr. Ade.

A Quick Change Artist.

Mr. Hymack, billed as a "chameleon comedian," made his Manhattan debut at the Colonial. Mr. Hymack belongs in the chameleon class, but has no claim whatever on the title of comedian. There are many things in his turn to cause wonder, but nothing in it to amuse. His act consists of a knack of making very quick changes of gloves, cuffs, collars and neckties, in full view of the audience. He removes a pair of red gloves that are on his hands when he enters, and in their place appear gloves of a bright shade of green. He goes through this process several times, putting on the gloves in an instant, simply by placing his hands behind his back. He sheds a few pairs of cuffs and some collars and ties in the same way, and as a climax changes a part of his costume in a remarkably quick time. While he is doing this he keeps up a rambling monologue, addressed to a pump on the stage, that has neither rhyme nor reason. With a good line of talk the act would be far more interesting than it is at present. As a novelty the turn aroused some interest, as the performer manages to conceal the mechanism by which his tricks are accomplished, and there was much speculation in the audience as to how the tricks were done.

A Noted Japanese Wrestler.

A distinctly novel form of entertainment was shown at Hammerstein's Victoria when Hitechiyama, the Japanese wrestler, made his first public appearance in this country. Several weeks ago he gave a private performance at the White House for President Roosevelt, and much space in the press was thus secured by the energetic Philip Mindil, his representative. The act for vaudeville consists of exhibitions of "Sumo" wrestling, which differs from the ordinary kind in many ways. The contestants push at each other with their bodies in an effort to overthrow one another. A fall consists of throwing a man from his feet so that any part of his body touches the mat outside of the fourteen-foot circle in which the wrestling or the bumping match takes place. When the four lesser lights had finished their exhibitions, Hitechiyama, who appears to weigh about 300 pounds, came on and disposed of the four men, one after the other, in quick fashion. Later he gave a sample of his favorite morning exercise, which consists of tossing about the four wrestlers, who throw themselves at him from all sides. The exhibition interested very large audiences.

English Comedy Sketches.

Charles S. Kille and Rhoda Windrum, English performers, made their New York debut at the New York Theatre in a sketch called The Cuckoo. The scene is laid in the rooms of an army officer, impersonated by Mr. Kille. He is engaged to be married, and a widow (Miss Windrum) to whom he has been attentive, causes him a lot of uneasiness by calling just when he is expecting his fiancée. She hides in a large cuckoo clock and in other places, and makes many remarks that upset the officer's equilibrium. The act is not suited to American audiences, as its humor is not of the sort that is highly thought of here.

A Smart Little Comedienne.

Annie and Maude Kramer made a good impression at Pastor's in a skit in which the younger of the two women has a chance to show her talent as an eccentric comedienne. She is rather clever and does a dance at the piano that goes well and understands how to talk in slang with a near approach to the proper accent. Her partner fills in acceptably.

A Burnt Cork Comedian.

Billy Broad made his appearance at Pastor's last week, doing a blackface monologue, with a few songs. Mr. Broad does not appear at ease on the stage, and his material is so old and dry and dusty that even the usually good-natured Pastorites could not be coaxed to laugh, except at long intervals. The songs used were in keeping with the offering.

A "Kid" Sketch.

Arthur Yule and company (the company consisting of a neat-looking girl) were at Pastor's in a "kid" sketch that affords Mr. Yule a chance to give his imitations and indulge in some dialogue with his partner. Mr. Yule is a little too large for the sort of character he burlesques, but his work was well liked.

Some Talk and Song.

Maggie and Otto Peck at Pastor's offered a sketch called The Policeman and the Baby. It is made up of the usual amount of alleged repartee with some singing, and is of little consequence, as it was the number that was put on to entertain the very earliest comers.

THE KEITH AND PROCTOR THEATRES.

Return of Vaudeville to the Fifth Avenue One of the Big Events of the Week

Fifth Avenue.

The Spooners took their departure from this house on Saturday evening, Jan. 4, and on Monday evening a splendid vaudeville bill was presented, inaugurating the return to the policy with which the house was opened under the Keith and Proctor management. Business was excellent throughout the week, and if the present stand is maintained there is no reason why the theatre should not become one of the most popular on Broadway. The principal attraction was The Song Birds, with William Burress and his company of funmakers in the Hobart-Herbert travesty on the grand opera war. It was as successful as ever, and went with a fine swing. Our Boys in Blue went through their drill in good style, and the manoeuvres and wall scaling won applause. Fields and Ward showed modern business is not conducted, in their travesty, which has many amusing lines and bits of business. Bobby North has an excellent monologue on the auto craze, and his medley of Herbert melodies is well arranged. The recitation he uses as an encore, however, is entirely too long. The whole story could be told more effectively in about twenty lines of verse. Lina Maarder and her horse made a very effective number, and Work and Ower scored in their funny acrobatic act. Bradlee Martin and company, in Jessie, Jack and Jerry, opened the bill successfully, the motion pictures closed it agreeably, and Flo Irwin was seen in a George Ade sketch that is reviewed in another column.

Union Square.

A good bill that had something in it to please almost every taste, attracted excellent business. The Stunning Grenadiers were the main feature, and their dances, singing and evolutions drew applause in plenty. James Harrigan, the juggling comedian, had a very hard place on the bill, but his first few remarks detained those who had started to go on account of the lateness of the hour, and he held them to the end of his lively specialty. Galletti's monkeys and dogs kept the house in roars on account of the many impromptu tricks performed by the monkeys. Leon Rogers scored with his remarkable imitations of musical instruments. Mignottokokin has a splendid specialty, and last week was one of the evening hits. She sings "By the Side of the Zydeco Zee" in Dutch costume, assisted by a couple of real live geese, and also has an effective Scotch song with a few gracefully executed dances. Mr. and Mrs. Allison made a fine success in Minnie from Minnesota, and Armstrong and Clark sang their own songs cleverly. The comedian certainly gets everything possible out of "That's Music to Me," and had to respond to three or four encores. Other numbers were by Spissel Brothers and Mack, Mabel Mosher, Slater and Williams, Charles Howison, the Trilliers and the kinetograph.

Fifty-eighth Street.

The ball was set rolling by Elsie Harvey, assisted by the Field Brothers in a neat song and dance specialty. Next were Waterbury Brothers and Tenny in their familiar but always welcome musical act, with a little fun on the side. Urban and Son, who do many remarkable acrobatic feats, were the third number, and Charles Leonard Fletcher followed with his character impersonations, including some from the Mansfield repertoire. Byron and Langdon entertained for twenty minutes with The Dude Detective, and at the close of their turn the Empire City Quartette sang and made fun. Jewell's Manikins ended the list of regular acts, but the motion pictures were so good that almost everybody stayed to see them.

125th Street.

Valerie Bergere and her clever company scored a pronounced hit in A Bowery Camille, and Miss Bergere was given many hearty curtain calls. Alec Hurley and his fellow costers met with fair success in their distinctly English entertainment, Konovah, in her mental telepathy act, excited great wonderment. Two big circus acts, the Cottrell-Fowell company and the Four Lohans, were regally applauded. The Crane Brothers were excruciatingly funny in their rule sketch. The Elite Musical Four, Ed Gray, and Callahan and St. George were well received.

MASS MEETING ON SUNDAY QUESTION.

At the Marble Collegiate Church on Fifth Avenue on Wednesday afternoon last a mass-meeting was held under the auspices of a number of clergymen for the purpose of discussing the question of Sunday amusements. Addresses were made by several ministers, and when a vote was taken two men stood up and voted "nay" to the resolutions against performances in the theatres on Sunday. One of the men was Daniel J. Fingleton, formerly a vaudeville performer. Fingleton did not make a speech, but after the meeting gave his views to some of the congregation. Canon Chase, of Brooklyn, the leader in the movement, in his remarks stated that the present agitation was not started by the ministers, but by three actors of the Actors' Society, representing 3,000 players, who are working in sympathy with the churches. He also said that many vaudeville actors were in sympathy with the movement for a closed Sunday, and that the ones opposed to it are those who cannot get regular employment and have to depend on Sunday engagements. It was voted to appoint a committee to continue the work, and to call upon the mayor and the police commissioner to enforce the laws. A collection was also taken up.

CRENSY COMPANY REHEARSING.

Rehearsals of the company engaged to support Will M. Cressy in A Village Lawyer, in which he will start a starring tour on Feb. 3, began today, under the personal direction of J. C. Hoffman, general stage director of the Shubert enterprises. The play was written by Mr. Cressy and James Clarence Harvey, and is an elaboration of his very successful sketch of the same name that he played in vaudeville for several seasons. There are twenty-one people in the company, and the principal parts are in the hands of Mr. Cressy, Blanche Dwyer, Irma La Pierre, Mrs. E. A. Eberle, Myra Brooks, "Happy Jack" Gardner, Charles Lane, Charles Willard, Lowell B. Drew and Richard Webster. The tour will open in New England, and several members of the Vaudeville Comedy Club, of which Mr. Cressy is the ex-president, will be on hand to see that his launching as a star in the "legitimate" will be an occasion to be remembered.

A BUSY AUTHORESS.

Una Clayton, in addition to her continued success in her own farce, What's in a Name? has also produced an original comedietta called Jummitha, that has been splendidly received, and another called His Local Color, that she will add to her repertoire. Miss Clayton spends nearly all her spare time in writing sketches, and has turned out a large number, several of which have been presented with success by others. Last, a Klam, has been done by Edna Phillips, and What's the Odds? played by the Two Macks, affords them splendid opportunities. Her Other Self, another of Miss Clayton's one-act plays, has been given by Edna Archer Crawford, who has scored in it.

PASTOR'S.

Bert Fitzgibbon Makes a Hit with a New Song—Hathaway and Siegel's Improved Act.

The one big hit of the bill last week was the singing by Bert Fitzgibbon, of the Fitzgibbon-McCoy Trio, of a new song of his own called "Just Because He Couldn't Sing 'Love Me and the World Is Mine.'" He put into the rendition of it all the quaint mannerisms possible, and the result was a volley of encores that forced him to sing the refrain over and over again. The rest of the act went as well as ever. Hathaway and Siegel were a special attraction, and scored with their fine dancing specialty, which is now preceded by some dialogue that contains snappy lines, and in which both performers acquitted themselves very well. Jeannette Dupre was well received in some talk and songs, including a new infliction on the long-suffering "Mariutich." Mrs. Jules Levy and her son, a cornetist, and her daughter, a very clever violinist, made a substantial success. Mrs. Levy plays the piano and sings, and the children play solos very well indeed. The act winds up with a pleasing trio. Emerson and Baldwin carried off a second honors with their quick, gingery juggling and comedy. Others were Bernier and Stella, Walter Webb and May Norton, the Carlises and George and Libby Dupre. New acts by Billy Broad, the Kramers, Arthur Yule and company, and the Two Pecks are reviewed elsewhere.

ALHAMBRA.

Louis Mann, Rice and Prevost, Laddie Cliff, Julian Rose, and Other Favorites.

An exceptionally strong programme caused this apocryphal theatre to be packed to the doors at every performance. Louis Mann and company, in All On Account of Eliza, headed the list, and won continuous laughter. Mr. Mann has a great following in Harlem and his friends were on hand in large numbers. Nothing but screams followed every move made by Rice and Prevost, who have no equals in their line. Julian Rose was received with extreme cordiality and his Yiddishisms won laughs by the score. Laddie Cliff, the limber lad from England, was also among the leaders as an approval gainer. His dancing is unique and diverting. Mayme Gebree, assisted by John F. Ward, Edward Lyons, Fred Spencer and William Edmunds, was seen in Edmund Day's sketch, June, in which she does some excellent dancing and a little acting. Ollie Young and Brothers made their bows do a lot of remarkable tricks, and the sweet voices of Spencer Kelly and Frederic Rose were raised in song with good results. The Six English Rockers, led by Nellie Floede, the Dollar Troupe and the vitagraph also contributed their share toward making life in Harlem enjoyable.

COLONIAL.

Ethel Levey and Mr. Hymack Share the Headline—Ryan and Richfield Score Heavily.

Ethel Levey, who has several new songs, and Mr. Hymack, the English change artist, whose act is reviewed elsewhere, shared the headline in the billing. Miss Levey has a love song about a Yiddish girl that she sings very effectively, and the refrain was almost whistled by the audience. The laughing hit of the week was made by Thomas J. Ryan and Mary Richfield, assisted by P. Phineas Fanning, in a revival of Mag Haggerty's Father, the first of the Haggerty sketches by Will M. Cressy. The walls of the theatre fairly shook with almost every line spoken by Mr. Ryan, and Miss Richfield more than held her own as the newly-rich daughter. Joe Welch was also fortunate in securing laughs with his monologue, which contains a good many funny sentences. Binns, Binns and Binns, with their mechanical jokes and cleverly played musical selections, repeated former successes, and Alcide Capitaine scored with her artistic act of equilibrium. The Otto Brothers were funny in Dutch and Peter Donald and Meta Carson were equally good in Scotch. Kartell, the wire man, and the pictures were the other numbers.

HAMMERSTEIN'S VICTORIA.

R. G. Knowles Heads a Bill That Includes Hitechiyama, the Famous Japanese Wrestler.

R. G. Knowles, who was an "advanced" vaudeville man earlier in the season, made his reappearance in New York, topping a bill that pleased very big audiences, some of which were drawn by the engagement of Hitechiyama, the Japanese wrestler. When act in review was given by Mr. and Mrs. Sidney Drew made a solid laughing hit in Billy's Tombstones, by far the best sketch ever turned out by Kenneth Lee. Genaro's Venetian Band, with its eccentric leader, played the waltz from The Merry Widow in a way that won many loud laughs and several hearty encores. Felix and Cairo, who are gaining in popularity every week, made their Hammerstein debut, repeating the hit they have made at other houses. The Kinsmen, who have been away for some time, were well received and scored with their imitations of musical instruments. Truly Shattuck sang songs of a popular order that were well received. Sledge's Pantomime company offered The Mysterious Hotel, which is mildly amusing, and Johnson and Wells opened the bill with their lively singing and dancing act. The vitagraph pictures closed as usual.

NEW YORK.

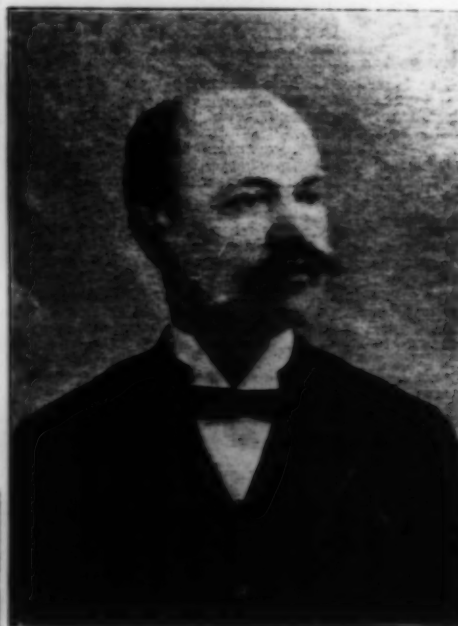
Holdovers and Returns Were the Features of an Expensive Bill.

The bill last week was an expensive one, but for the regular patrons it had a distinctly stale flavor. The holdovers, Vesta Victoria and Whit Cunliffe, were headliners from the week before and most of the others were playing return engagements. Miss Victoria's popularity continues unabated, and she was as well received as ever, rousing encores being the rule. Ida Fuller presented her startling dances once more and Rawson and June again threw their boomerangs skillfully and accurately. La Troupe Carmen walked and danced on the wire fearlessly and Madame Emmy's Pets entertained the children effectively. Jordan and Harvey rattled off their Hebrew comedy sketch in amusing fashion, and made the laughing hit of the bill. The act of Kille and Windrum is reviewed elsewhere.

VESTA VICTORIA LOSES SUIT.

The suit of Bert Cooper against Vesta Victoria was tried in the City Court on Thursday last and resulted in a verdict in favor of Cooper for \$1,250 and costs. This represents a claim of 5 per cent. for ten weeks on Miss Victoria's "advanced" salary of \$2,500 per week, that Cooper alleges he secured for her, and on which he said she had promised him the commission. Miss Victoria went on the stand and denied that she had made any such arrangement with Cooper, but the ungalant jury brought in a verdict for the plaintiff for the full amount claimed. Miss Victoria's lawyer will appeal the case. It came out during the trial that the singer's salary jumped from \$1,500, which she received from Percy G. Williams last season, to \$2,500, which was the figure agreed upon between her and the promoters of "advanced" vaudeville.

B. F. KEITH'S ANNIVERSARY.



B. F. Keith on Wednesday last celebrated the twenty-fifth anniversary of his start as a theatrical manager. He was kept busy receiving congratulations that poured into his office in letters, telegrams and messages from all parts of the country.

It was on Jan. 8, 1883, that Mr. Keith opened a small store in Boston with "Baby Alice," the smallest baby ever born in Boston, as his sole attraction. Some money was taken in, and Mr. Keith immediately put in more features. More people were attracted, and soon the place was flourishing. Mr. Keith leased the floor above the store and started on a very small scale the vaudeville entertainment with which he has since been identified. This soon became so popular that larger quarters were needed, so a room in the rear of the museum was secured, and here on July 6, 1885, the continuous performance scheme was inaugurated.

On Aug. 1, 1887, Mr. Keith opened the Bijou Theatre in Boston, and for years, in all seasons, it was constantly filled with people, and Mr. Keith began to grow rich. He branched out and established continuous theatres in Philadelphia and New York that were tremendously successful.

The magnificent theatre in Boston and the equally fine one in Philadelphia are monuments to Mr. Keith's business ability as well as to his artistic taste. They are models in every way and excite the wonder and admiration of every visitor. In this connection due credit must be given to E. F. Albee, who has been Mr. Keith's general manager for many years and who has had charge of the building, decorating and furnishing of the theatres on the Keith circuit, which includes several cities in addition to the ones already named.

Mr. Keith is a millionaire several times over, and his success is due to his motto, "cleanliness." When he started in business he bought a broom, a scrubbing brush, some soap and a lot of white paint, and saw that they were properly used. He is just as particular to-day as he was twenty-five years ago, and dust and dirt are things unknown in the Keith houses. The soap and scrubbing brush have also been used, figuratively on the acts engaged by Mr. Keith from the beginning, and it is due to his decided views on the elimination of vulgarity that vaudeville stands where it is to-day.

BAILEY ESTATE SHRINKS.

The will of James H. Bailey, the late circus proprietor, who died in April, 1904, was admitted to probate in London on Friday last. The personal estate of Mr. Bailey in England is valued at \$148,250, and the gross value of his property in America is placed at \$483,591. After deducting bad debts and the expenses of administration, the lawyers say that the total value of the property will be a little over \$500,000. At the time of his death, Mr. Bailey's estate was roughly estimated to be worth about \$5,000,000. Later the figures were cut to \$1,500,000, and now that the actual amount is known, it has caused great surprise. Mr. Bailey had, like all circus men, many ups and downs, and at several periods of his life was a multi-millionaire. The entire estate is left to Mrs. Bailey.

JULIUS STEGER RETURNS.

Julius Steger returned to New York on Sunday after a long and extremely successful tour that has taken in almost every section of the United States, appearing in his own little play, adapted from the German, called The Fifth Commandment. His original song, "Castles in the Air," that he sings during the action of the piece, has caused a great deal of favorable comment. Mr. Steger is at the Colonial Theatre this week and will continue until the end of the season in the leading Eastern houses. John Romano, the harpist, is still with the company, as is also Helen Mar Wilcox. The part of the father is now being played by Howard Kyle, owing to the illness of William H. Pascoe.

NELVILLE BACK FROM EUROPE.

Frederic Melville arrived in New York again last week on the Oceanic after a trip to London that lasted altogether only three weeks, including both voyages. As soon as he arrived in London he booked Moran and Winer, the comedy jugglers, for a long tour. He also attended to a lot of important business, and engaged and brought with him an expert exponent of "Diable," who will be booked by him on this side. Melville's Motogirl will resume playing her engagements in Boston on Jan. 20.

ROSIE LLOYD COMING OVER.

There is a large family of the Lloyds on the stage. We have already seen Marie and Alice, and now Percy Williams comes out with the announcement that he has engaged Rosie, one of the younger sisters, to come to New York and make her debut at the Colonial on Feb. 16. Rosie and Alice used to do a sister act, but have found that two salaries are better than one, and for some time past have been pursuing separate paths. Rosie has several new songs that she hopes will make hits in Yankeeeland.

KNOWLES RESIGNS OFFICE.

R. G. Knowles, who was elected second vice-president of the Vaudeville Comedy Club at its recent annual meeting, having decided upon another tour of the world, found that it would be impossible for him to attend to the duties of his position, and has tendered his resignation. At a meeting held on Sunday Francis Morey, who had been elected third vice-president, was advanced to Mr. Knowles' office, and Howard Truedell was unanimously chosen as third vice-president. Everything at the club is moving along very smoothly, and the outlook for a flourishing year is very promising.

MELODRAMA AT THE HIPPODRONE.

THE BATTLE OF PORT ARTHUR. Melodrama in one act, by Owen Davis. Produced Jan. 6. (Shubert and Anderson, managers.)

Captain Tonkoka..... William R. Hawley
Major Yamoko..... Charles Havel
Colonel Otago..... James R. Adams
Colonel Otago..... Miss F. McKenzie
Colonel Otago..... J. Parker Combs
Colonel Otago..... Sam Barker
Colonel Otago..... A. Calhoun
Colonel Otago..... W. C. Moore
Colonel Otago..... John Fleming
Colonel Otago..... H. Mansfield
Colonel Otago..... Nat Harris
Colonel Otago..... Miss M. England
Colonel Otago..... Charlotte Weir

The Battle of Port Arthur, a new melodrama in one act and two scenes, was put on at the Hippodrome last week, replacing The Auto Race in the early part of the bill. A large cast and nearly 1,000 supernumeraries took part, and the vast resources of the big playhouse were used most effectively in the presentation of the play, which is a typical Owen Davis "thriller."

The first scene shows a public square in Port Arthur. The ground is covered with snow, which is still falling. On one side is the enormous city gate, the only opening in the high wall which surrounds the city. At the back is an old warehouse, used as a military prison. The prison and gate are guarded by Cossacks. In the yard of the prison a crowd of Japanese prisoners press their forms to the iron bars. Crowds of half starved women and children beg of the passers-by. There is a clatter of horses' hoofs outside the gate. The guards unbar the way and a troop of Cossacks ride in, led by Captain Garbedioff. At the sight of the soldiers the people clamor for food. The Cossacks drive them back and are interrupted by an aide who precedes Colonel Otago. The commander enters on his sledge and announces that he has brought food. The people rush about the sledge fighting for the supplies. Riuka, a Japanese girl, asks for food. As she speaks, Cossacks enter with Captain Tonkoka, who has been captured as a spy. He asserts his innocence and tells his captors that he is searching for the daughter of Colonel Otago, who was lost while riding with her groom. Riuka recognizes him. Tonkoka breaks from the guards and takes her hands. They are separated and Riuka is driven away in Colonel Otago's sleigh. Soldiers come on laughing and talking. There are dances with the peasants. Cossacks give an exhibition of fancy riding, and there is a drill by the soldiers. While the merriment is at its height Japanese spies steal into the throng. Firing is heard outside. The trumpets sound and the troops take up the march. The sound of the battle grows louder. Wounded soldiers stagger on. Red Cross nurses come on with the ambulance corps. Riderless horses dash through the streets. Russian soldiers climb the wall to fire and fall back mortally wounded. The Japanese prisoners are released; panic reigns, the attack is on. The second scene shows the Russian camp at 203 Metre Hill on the rocky tier that leads upward to the Port Arthur fortifications. Here occurs the battle in the rain, which is very realistic and ends in a complete victory for the Japanese.

In the rush and hurly-burly incidental to the production individual talent has but little chance for display. However, those who had parts worked very hard, and when words failed them they threw themselves into pantomime heart and soul, and conveyed the author's meaning by vigorous action. Those who distinguished themselves were William R. Hawley, E. McKenzie, James R. Adams, who was an effective Japanese secret agent; J. Parker Combs as the Russian colonel, and Charles Havel as a Japanese spy. The piece was splendidly mounted and kept the audience interested from beginning to end. One of the best features is the drill of the soldiers, which was transferred from another part of the former programme. The scenery by Arthur Voegtlin is well painted and the incidental music by Manuel Klein is quite in keeping with the production.

The change of programme makes the entertainment even more enjoyable than before. The Four Seasons ballet and the Winter Carnival have been retained, as they could hardly have been improved upon, and the circus numbers placed between the two spectacles help to make a brilliant programme. Marceline has introduced a burlesque on the pole work of the Mirza-Golem Troupe, in which he does the stunts made popular by Blockson and Burns many years ago. Wild's horses, Spellman's Bears, Hagahack's elephants, Daisy Hodgins, the Cliftons, the Granathos, the Bonsettis, and the Mirza-Golems continued to win emphatic approval.

THIS WEEK'S ATTRACTIONS.

PASTOR'S.—Charles H. Burke, Pat Touhey and company, Johnson and Richards, Laura Morris and company, Kelso and Leighton, Wood and Lawson, Geraldine McEann and company, the Martinellis, Mildred Kenfeld, Gorman and Bell, Will and Mabel Casper, Leo St. Elmo, Louis Guertin.

KEITH AND PROCTOR'S FIFTH AVENUE.—The Star Bout, Eva Tanguay, Charles E. Evans and company, Harry Tighe's Collegians, Seven Mowatta, Baker Troupe, Otto Brothers, George Whiting and the Melotte Sisters.

KEITH AND PROCTOR'S UNION SQUARE.—Robert Hilliard and company, Bobby North, Alfred Higgins and company, Quigley Brothers, Melville and Higgins, Callahan and St. George, Macart's animals, La Vine-Cimaron Trio, Kitty Johnson and others.

KEITH AND PROCTOR'S FIFTY-EIGHTH STREET.—The Song Birds, the Stuntings Grenadiers, Ruth Allen and company, Lalla Selbini, Kennedy and Roove, Charles and Fanny Van, Fentelle and Carr, Morris and Morris.

KEITH AND PROCTOR'S 125TH STREET.—Clarence Wilbur and company, James Harrigan, Adeline Dunlap and Lyster Chambers, Lina Maarder, Five Madcaps, Louise Henry, Hoey and Lea, Leon Rogee.

COLONIAL.—Vesta Victoria, Julius Steger and company, Six American Dancers, Louise Agout and company, Steed's Pantomime company, the Kinsons, Avery and Hart, Batty's Bears, Reiff Brothers.

ALHAMBRA.—Mr. Hymack, George Felix and Lydia Barry and company, Clifton Crawford, Karno's English Comedy company, Nellie Wallace, Dolan and Lenhart, Friend and Downing, Quaker City Quartette, Pernane Brothers.

HAMMERSTEIN'S VICTORIA.—Betty King, Gus Edwards' Blonde Typewriters, with Johnnie Stanley; Julian Rose, Laddie Cliff, Hyams and McIntyre, Miles Stewardale company, Brown and Nevada, Dollar Troupe, Froslin.

NEW YORK.—George Evans, May Belfort, Lucy Weston (American debut), Whit Cunliffe, Collins and Hart, Lily Flexmore, Eight Yullians, Danie Sisters, the Gaudschmidts, Marstro and Oretta.

The Burlesque Houses.

DEWEY.—The Jolly Girls company, headed by Edmund Hayes, as the Wise Guy, entertained very large houses last week and gave superior satisfaction. Mr. Hayes is as funny as ever, and is well supported. This week, Empire Burlesque.

GOTHAM.—The Harlemites and Bronzers were greatly pleased with the efforts of the members of the Lady Birds Burlesquers, and applauded them liberally. This week, New Century Girls.

LONDON.—Good burlesque and vaudeville were furnished by the Bohemian Burlesquers and fine business ruled. This week, W. B. Watson's Burlesquers.

MURRAY HILL.—The Mardi Gras Beauties made their New York debut, and were well received, scoring a decided hit. This week, Rice and Barton's Comedians.

MINER'S BOWERY.—The Champagne Girls drew the usual large patronage. This week, Cherry Blossoms.

MINER'S EIGHTH AVENUE.—The Jolly Grass Widows put on a pleasing bill that drew good business. This week, Ray Foster company.

HURD AND SEAMON'S.—A solid success was scored by Bob Manchester's Variety Fair company, which includes several clever people. This week, Boston Belles.

MORRIS SECURES INJUNCTION.

William Morris called at the office of Klaw and Erlanger on Tuesday last and tendered the rent for the Franklin Square Theatre in Worcester and the Nelson Theatre in Springfield, Mass., to Mr. Klaw. The latter refused to accept the money, and Mr. Morris' attorney immediately proceeded to secure an injunction restraining the United States Amusement Company, which was organized by Klaw and Erlanger to take care of their vaudeville business, from interfering with the conduct of the houses by the William Morris Amusement Company. Mr. Morris and his associates took over the houses several months ago, when they were doing a very poor business, and when peace was declared in the vaudeville war Morris declined to give up these houses, at which the business has improved to a great extent.

It is likely that a very bitter fight in the courts will take place, as it is said that the houses given by the managers connected with the United Booking Offices to Klaw and Erlanger will not be payable until the houses in Springfield and Worcester are closed. It is said that S. Z. Poll, who has theatres in both cities, has agreed to pay \$15,000 of the bonus money and is especially anxious to see competition wiped out.

The following notice appeared at the head of the advertisement of the Nelson Theatre in Springfield in the Sunday papers: "The efforts of Poll and Klaw and Erlanger to compel the William Morris Amusement Company to discontinue vaudeville in the Theatre Nelson have failed, an injunction having been granted preventing Klaw and Erlanger from interfering in any way with the management and policy of this house. Poll will not have the monopoly of vaudeville in this city. In every other Poll city where we are not competing prices have been advanced, but we shall continue to offer the very best composite bill at the present popular prices. (Signed) WILLIAM MORRIS AMUSEMENT CO."

AL STINSON RECOVERING.

The innumerable friends and acquaintances of Al Stinson, of Stinson and Merton, have been wondering for several weeks what had become of him, as he had disappeared from the scenes of his usual activity as completely as though the earth had swallowed him. Happily this is not the case, as a letter received from Mr. Stinson by THE MIRROR carries the good news that he expects to be back at work very soon, after a long siege of illness during which he had his hand perilously near the knob on death's door. He was stricken at Hopkins' Theatre, Louisville, just before the matinee on Nov. 14. He was removed to the Gray Street Hospital, where he remained one week, and was then taken to his brother's home, 1015 Alabama Street, Indianapolis, where he has been ever since struggling with acute gastritis, acute articular rheumatism, hemorrhage of the stomach and head, and ulcers on the stomach. Now that he is able to sit up, Mr. Stinson says he would enjoy reading letters from his friends.

TO TOUR THE WORLD.

Several prominent vaudeville stars have made arrangements for a tour of the world under the management of Mark A. Luescher, husband of Mile. Daisie, who will head the little band of American entertainers. The others who will combine business with pleasure are Josephine Cohan, Fred Niblo, Henry Lee, and a well-known musical artist. The company will leave New York in April and will sail from San Francisco. A short stop will be made at Honolulu, and then Australia, New Zealand, India, Japan, China and the Philippines will be visited. South Africa, Russia, Egypt, Italy, France, Germany and England will also have a chance to see the performance before the company returns to New York. Special efforts will be made to adapt the programme to the country that the organization happens to be in. J. C. Williamson has agreed to take charge of the tour through Australia, New Zealand and India. C. G. Ackerman will do the advance work.

WILLIAMS GETS OLD MONTAUK.

Percy G. Williams has secured a lease of the old Montauk Theatre in Brooklyn, which was moved last year a distance of 300 feet to a new location and is now being fitted up. It is said that Mr. Williams intends to install a stock company in the house, which is only two blocks from the Orpheum. Persistent rumors were afloat last week to the effect that the Spooner Stock company would be the attraction, but on Saturday Mrs. Spooner denied the story most emphatically, saying that her company would remain at the Lincoln Square in Manhattan indefinitely. The old Montauk, which was known for a time as the Imperial and housed burlesque companies up to the time of its removal, will not be ready for use until March 1.

RYAN LOSES REAL MONEY.

Thomas J. Ryan is a great believer in realism on the stage. In May Magarity's Father he has some business in which a real \$5 bill is changed. The four \$1 bills are placed on a table and a gust of wind is supposed to carry them out of the window. The wind has been so strong of late that Mr. Ryan has been able to recover only a portion of his money, as some of the bills disappear mysteriously. During this season he has lost \$20 in this way, and he is thinking seriously of having a clause inserted in his contract calling for the supplying of the four bills by the manager of the house, who will thus be forced to see that the wind does not play any queer pranks.

ALICE LLOYD HURT.

Alice Lloyd, the English comedienne, sister of Marie Lloyd, who is now touring the United States, was injured in an automobile accident one day last week. At last reports she was getting on very nicely, but it is not likely that she will be permanently disabled. Miss Lloyd and the McNaughtons, to one of whom she is married, are expected to arrive here in the Spring to fill engagements covering several weeks.

VAUDEVILLE JOTTINGS.

Rose Coghlan has put in rehearsal a new melodramatic playlet by Frank Ferguson, who wrote both her former successes, The Ace of Trumps and The Mother. The sketch will give an entirely new role to Miss Coghlan, that of a brawny music hall headliner. The act calls for a special setting and has a novel climax.

The new Empire Theatre on Riverside Avenue, near Washington Street, Spokane, Wash., where Glover and Jones have expended \$25,000 in fitting up the house, was formally opened Dec. 24, with songs, music and moving pictures. Myrtle Harrison, mezzo soprano, is soloist, also director of the orchestra. The house is illuminated with 1000 lights. The proprietors also own and operate the scenic theatre in First Avenue. The staff for the two houses is: Alfred E. Jones, secretary and treasurer; Lila Church, cashier, and George M. Hayden, stage manager.

George Gale and Maida Wensley are considering an offer for the balance of the season with In Toyland. They have been playing vaudeville for the past three months and have met with much success in their new act, Mr. Kidder's Enterprise. In the event of their accepting the In Toyland engagement, their bookings will be postponed until next June.

The Globe, at Racine, Wis., was reopened on Dec. 15, under new management.

The Majestic at Des Moines, Ia., is putting on bills that compare favorably with those given in the best Eastern houses. A recent programme included Rose Coghlan, the Eight Vaseur Girls, Watson, Hutchings and Edwards, O'Kabe Japs, Three Maers, Fetching Brothers and Dixon and Fields.

Bijou Fernandez, who was successful recently as Edwin Arden's leading woman in a sketch, has secured a vehicle of her own and will shortly make her debut as a variety star.

Laura Morris and Lily Dean Hart are presenting an entirely new version of Cynthia's Visit this week at Pastor's.

An application for the appointment of a receiver to take charge of the affairs of the Lyric Theatre, at Houston, Tex., was filed on Dec. 26. The applicants are Charles E. Hopkins of Austin, Mo.; Article Wright, of Muskogee, Okla., and Lyric Theatre Co.,

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MYRA, JINGLES LOUISE

KEATON

Hey Diddle diddle, the cornet and fiddle
In an orchestra used to be played.
But on came Kid Jingles
To help Buster Single.
And for laughter no music was made.
(JACK MAHER, of Murphy and Magee.)

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Nurse and the Big Steam rolling tide.
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The New Theatre at Sioux Falls, S. D., is now under the management of Maurice W. Jencks, manager of the New Theatre at Yankton and the Gale Theatre at Mitchell, S. D. He wants all companies holding contracts or desiring time to communicate with him at Yankton, S. D.

A first-class attraction is wanted at Pottsville, Pa., on a guarantee for a benefit performance. Address G. P. Hoffman, Sec., Pottsville, Pa.

Wholam Park Theatre, Fitchburg, Mass., will open the summer season June 22, rehearsing June 8, presenting musical comedies and light opera, under the management of W. W. Sargent, theatre manager at G. V. C. Lord.

Tim Murphy is meeting with much success in Frederick Paulding's entertaining comedy, *Two Men and a Girl*. This is his second successful season in the place.

Charles Mills and William F. Nugent, late stars Twirly-Whirly, where their German character work was awarded much praise, would consider a musical comedy or burlesque engagement for the balance of the season. They may be addressed care this office.

The Vulcan Construction Company, Liggett Building, St. Louis, Mo., are prepared to build, promote, make plans and submit estimates on theatres, as well as remodel and decorate them. Persons contemplating the erection of new theatres or making alterations will find it to their interest to write for estimates.

Burnside Fielding, whose heavy work was a distinctive performance in the production of *The Merry Rascal*, won the encomium of the place where. The company closed its tour at the Star Theatre last Saturday, and Mr. Fielding is now open offers.

With experience as house manager of both vaudeville and legitimate, "C. H. D.", care this office wants a position. He says: "You furnish the house I furnish the rest."

The new Colonial Opera company, now playing at the Dixie Theatre, Jacksonville, Fla., wants singers, principals and chorus at once. The new company is under the direction of Rimes, Denver and Merdiant.

Billy Nelson, 143 West Forty-second Street, wants a clever subconter or a business manager with capital for his new cowboy attraction, which will go and test the coming summer.

Nov. Martinez, Jr., in the east of the Colonial Steel co., was taken suddenly ill on the arrival of the co-
hert and was compelled to cancel. He being a man

a fair way to a speedy recovery. His parents came on from Brooklyn and will take him home when he is able to travel. Ye Colonel Stock co., which was at the Gilger week Dec. 24, proved to be one of the best repertoire shows that has been booked here this season.

AKRON.—COLONIAL (F. E. Johnson, mgr.): Mary Emerson in On Parade 2 pleased fair attendance. Are You a Man 4 pleased good attendance. William Finney in The Man on the Box 9. Faust 13. William H. Crane in Father and the Boys 15. Fifth Avenue Stock co. 16-18. The Girl from Broadway 20. The Three of Us 22. Amelia Blumhagen 23. W. A. Whitcomb in An Old Sweetheart of Mine 24. Around the Clock 25. The Light of the Night 26. The Choir Singer 27. GRAND (T. E. Albright, mgr.): Edna, the Pretty Typewriter, 2-4; fair business; pleased. The Eastern Advance Vaudeville co. 6-8; co. entertained good attendance.

LIMA.—FAIRBROT (J. H. Cunningham, mgr.): McFadden's Flats 3; fair, to big business. The Hoosier Girl 4; pleased fair house. Jacob Stock co. 6-8 cancelled. Mary Emerson in On Parade 9. Francis McMillan in Father and the Boys 11. William H. Crane in Father and the Boys 14. ORPHEUM (Will G. Williams, mgr.): Week Dec. 20-25, the usual crowded houses and good attractions. Week 6-12, Monroe and St. Charles Appleby, O'Hara and Watson, the Kneaders, Mr. and Mrs. George Hunsley, and Magdalene Kiefer.

ALLIANCE.—OPERA HOUSE (W. C. Browne, mgr.): The Gimp-Headed Man 2; crowds turned away; delighted audience; Rose Murray as Margery Daw was easily the favorite. The County Sheriff 3; fair business and satisfaction. The Volunteer Organist 7; good house; ordinary. On the Bridge at Midnight 9. Porter J. White in Faust 10. Miss Bob White 14. Hi Henry's Minstrels 17. The Royal Stock co. 20-25. SEERING OPERA HOUSE (W. C. Browne, mgr.): The Bell Boy 9. La Grace Stock co. 21.

EAST LIVERPOOL.—CERAMIC (Charles W. Bippus, mgr.): Mary Emerson in On Parade 1 failed to please big business; very poor co. and production. James Kyrie Macurdy in The Old Clothes Man 4 pleased fair business. Henry Dickson in The Man on the Box 8. Frank Deason in Miss Bob White 11. Rosabelle Leslie Stock co. week 12. Coming Thru the Eye 15. UNIQUE (R. L. Haddock, mgr.): Week 6 Kathryn McFadden, Minnie, the Great Fitzgerald, and Dotson and Robson; pleasing bill, to big business.

KENTON.—DICKSON'S GRAND (Dan B. Forrest, mgr.): Faust Dec. 23; business good; co. fair. Hi Henry's Minstrels 20; good co. and business. The Royal Slave 1; excellent, to fine business. Elbert Hubbard as Countess Ina De Ora was exceptionally good. Cousin Kate 9 cancelled. Tempest and Sunshine 10. Mary Emerson 13. Missouri Girl 14. ITEMS: Ed Feltz, an old Kenton boy and leader of Hi Henry's Band, visits his parents here. Henry Dickson, owner and for many years manager of the Grand, has critically ill at his home in this city.

NEW PHILADELPHIA.—UNION OPERA HOUSE (A. A. Bowers, treasurer and mgr.): Are You a Man Dec. 20 pleased a fair house. The Gimp-Headed Man 2. Mary Emerson 6. Thomas Brooks Fletcher 7. All pleasing S. R. O. houses. Miss Bob White 10. Faust 15. The Red Bandit 17. ITEMS: Miss Emerson invited the G. A. R. Post to her play as her guests. On Dec. 28 Mrs. Ross, whose husband is the manager of the Buzz system of bill posting, gave a dinner party to ten men to commemorate the birthday of her husband.

ASHLAND.—CITY OPERA HOUSE (H. C. Westover, mgr.): Are You a Man 3; good co. and business. Hi Henry's Minstrels 12. The Heart of Maryland 18. An Old Sweetheart of Mine 23. ITEMS: L. H. Heckman, whose home is here, and who has been manager of advertising car No. 1 for Robinson's Circus the past nine years, has been retained for the season of 1908.

MARLBETTA.—AUDITORIUM (L. M. Lucha, mgr.): Mrs. Leslie Carter in Da Barry Dec. 27; large audience; fine attraction. Al G. Field's Minstrels 26; large audience; better than ever. The Heart of Maryland 18. AUDITORIUM (Adrian and Henry, mgr.): The Land of Nod 20. The Gimp-Headed Man 6. Miss Bob White 8; cancelled. The Burglar and the Wait 12. Sis in New York 15.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (W. E. Cutler, mgr.): In a Woman's Power Dec. 21; fair business and performance. On the Bridge at Midnight 28; fair business. The Minister's Son 31; good, to fair business. As Told in the Hills 1. Chester De Vonde Stock co. 6-11. AUDITORIUM: Leman H. Howe's moving pictures 6.

SALEM.—GRAND (Nat Smith, mgr.): Howe's moving pictures Dec. 31; capacity. Isle of Spice 2; S. R. O. On the Bridge at Midnight 4; fair business. Bowers Masqueraders 8. The Heart of Maryland 10. ITEMS: A new electric railway entering here, making two passing through the town, has increased the theatrical business 20 per cent.

CAMBRIDGE.—COLONIAL (Charles and George Hammond, mgr.): The Real Widow Brown 1; two good houses; satisfied. As Told in the Hills 4; two good houses; pleased. The Man on the Box 11. ORPHEUM (Charles and George Hammond, mgr.): Vanderville to capacity. PRINCESS (William Wink, mgr.): Vanderville, to capacity.

NAPOLEON.—OPERA HOUSE (J. M. Bolger, mgr.): The Hoosier Girl 4; good house and co. Vanderville 9-11. Ralph of Rhone 15. ITEMS: Manager Bolger has concluded with the Ohio Consolidated, as his house has been dark more than two-thirds of the time. He has decided to do his own booking in the future.

ATHENS.—OPERA HOUSE (Slaughter and Finsterlund, mgr.): As Told in the Hills (Albert Lee out of the cast ending to Illinois 3; pleased good business. The Choir Singer 13. The Heart of Maryland 17. ITEMS: Albert Lee, leading woman of the As Told in the Hills co., is under the care of a physician at the Palmer sanatorium, suffering from pneumonia.

VAN WERT.—AUDITORIUM (Hefelman Amusement co., lessee and mgr.): Jacob Stock co. week ending Dec. 28; fair co.; good business. Red Bandit 30; displeased; good house. Eight Bells 3. Royal Slave 4; pleased fair house. Holders 6; and Day 6; failed to appear. Royal Slave 7; Volunteer Organist 8; cancelled.

STEUBENVILLE.—GRAND (C. W. Maxwell, mgr.): My Dixie Girl 4; satisfactory. Lion and the House 6; pleased large house. Thomas Jefferson 13. Keller and Thomas Waters in The Mayor of Langland 16. Howe's moving pictures 17. On the Bridge at Midnight 18.

BUCKEYE.—OPERA HOUSE (V. R. Chorney, mgr.): Lee, Francis Lybarger (creator) Dec. 27 pleased capacity. A Royal Slave 30; excellent, to good house. The Volunteer Organist 4. Hi Henry's Minstrels 7. Tempest and Sunshine 8. Dunbar co. 10. Mary Emerson in On Parade 13. Elbert Hubbard 15.

W'CONELVILLE.—TWIN CITY OPERA HOUSE (Barney and Bandit 1; two most performances; two good houses. The Minister's Son 4; pleased near business. Francis McMillan, violinist, 9. ITEMS: The Minister's Son co. disbanded here, on account of continued bad business.

MARLBETTA.—ARMORY (G. C. Havertack, mgr.): Old Clothes Man 6; pleased fair audience. Faust 9. On the Bridge at Midnight 11. The Governor's Pardon 14. Miss Bob White 15. The Girl from Broadway 21. The County Sheriff 23. The Choir Singer 25. Ma's New Husband 26.

ELYRIA.—THEATRE (H. A. Dykeman, mgr.): 'Way Down East Dec. 27; splendid, to good business. Gimp-Headed Man 30; fair, to fair business. Eight Bells 31; pleased, as usual, good business. Hi Henry 1; two performances to good audiences; pleased. Are You a Man 2. Old Clothes Man 5.

WOOSTER.—OPERA HOUSE (Kettler and Lamb, mgr.): Eight Bells 2. The Heart of Maryland 13. Jessie Mae Hall in The Cutest Girl in Town (return) 21. Martin's U. T. C. 31. ITEMS: Vanderville performances are given each night at the Majestic Theatre to large audiences; performances good.

UNIONVILLE.—CITY OPERA HOUSE (Elvin and Van Outran, mgr.): The County Sheriff 8. The Real Widow Brown 14. On the Bridge at Midnight 16. The Bowers Masqueraders 20. The Cutest Girl in Town 23. A Royal Slave 25. The Missouri Girl 30.

TIFFIN.—GRAND (T. K. Albaugh, lessee; C. F. Collins, mgr.): The Christmas festival of vaudeville Dec. 25 proved a disappointment, most of the acts being very poor. The Train Robbers 1 (matinee and night). The Missouri Girl 4 (two performances); pleased. MacMillan 11.

UPPER SANDUSKY.—AUDITORIUM (R. N. McConnell, prop. and mgr.): A Royal Slave Dec. 31 pleased good business. The Volunteer Organist 3 large audience. Tempest and Sunshine 7; mediocre, to fair house. The Missouri Girl 9. Widow McCarty 21. A Woman of Mystery 31.

HAMILTON.—SMITH'S (Colman and Harris, lessees; Tom A. Smith, mgr.): 'Way Down East 2; big house; pleased. Just Out of College 5; pleased two big houses. The Choir Singer 12. Earl Burgess 13-15. McFadden's Flats 13. Cole and Johnson 23. Under Southern Skies 24. Barney Gilmore 26.

BRYAN.—OPERA HOUSE (H. MacPhail, mgr.): The Light in the Window Dec. 27 cancelled. Missouri Girl 31; pleased capacity. The Vendetta 4. Mason Brothers 5. T. C. T. Oberlin Glee Club 8. My Wife's Family 31.

SANDUSKY.—GRAND (G. S. Hanson, mgr.): Hi

Henry's Minstrels Dec. 31 to capacity. Train Robbers 4 to topheavy house. Faust 7. Heart of Maryland 11. Billy the Kid 12. CARNegie HALL, Macdon.

FINDLAY.—MAJESTIC (Harry Gorton, mgr.): The Hoosier Girl 1. McFadden's Flats 2. LITTLE (J. P. Moore, mgr.): The Red Bandit Dec. 28 played to a good house but failed to give satisfaction. The Hoosier Girl 1.

ELYRIA.—THEATRE (H. A. Dykeman, mgr.): Are You a Man 2; pleased fair attendance. James Kyrie Macurdy and capable co. in The Old Clothes Man 8; good to good business. Four Hootings 13.

DELPHOS.—SHEPHERD'S OPERA HOUSE (F. H. Stamp, mgr.): Porter J. White's Faust Dec. 30; fair, to small audience. The Volunteer Organist 2. Our New Minister 6. Tempest and Sunshine 13.

CINCINNATI.—GRAND (H. C. Gordon, mgr.): As Told in the Hills Dec. 31; poor business; fair co. Howe's picture show 3; pleased good house. Miss Bob White 7; excellent. Red Bandit 10.

COSHOCTON.—SIXTH STREET (Joe Callahan, mgr.): Cook Stock co. closed week of 4 with big business; performances good. The County Sheriff 9. My Dixie Girl 11. The Heart of Maryland 14.

POSTORIA.—ANDER OPERA HOUSE (T. C. Campbell, mgr.): Missouri Girl 3. The Governor's Pardon 11. Mary Emerson 14. Miss Bob White 25.

BRANTON.—MASONIC (B. F. Elsherry, mgr.): The Holy City 14. The Choir Singer 16. Heart of Maryland 21. A Woman of Mystery 23.

MECHANICSBURG.—MAIN STREET (Owen and Johnson, mgr.): A Woman of Mystery 2; Ann, to good house. Missouri Girl 17. Sunset Ranch 29.

BOWLING GREEN.—CHIDESTER (F. F. Conley, mgr.): Hoosier Girl 2; pleased good house. The Heart of Maryland 30.

OKLAHOMA.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (Ed Overholser, mgr.): The District Leader Dec. 23, 26; three performances, to fine business. Parsifal 28; had fair returns. The Cow Puncher 29; did well and pleased. PEOPLE'S (Alton and Alexander, mgr.): The Whyte Dramatic co. 28-4 in repertoire, is doing well.

SHAWNEE.—BECKER (W. G. Becker, mgr.): Angell's Comedians Dec. 31-3. Plays: Dear Old Maryland. The Greatest Fool on Earth. Hearts of the Blue Ridge, and Jim Bludso; pleased poor houses. Isle of Spice 4 cancelled.

MUSKOGEE.—HINTON (W. M. Hinton, mgr.): Isle of Spice Dec. 30; good production to large house. Mayor of Tokio 2; no performance, owing to co. arriving too late, caused by wreck on road. Painting the Town 11.

OREGON.

SALEM.—GRAND (John F. Corday, mgr.): Why Girls Leave Home Dec. 30; good co.; light house. The Girl of the Streets 1; pleased fair audience. Are You Crazy 4. Blue Moon 8. U. T. C. 10.

PENNSYLVANIA.

SCRANTON.—LYCEUM (Charles M. Southwell, mgr.): The Old Homestead 3; excellent, to S. R. O. Yama 8, with matinee; co. and business excellent. The Great Divide 9. Cyril Scott in The Prince Chap 10. Edna Wallace Hopper in Fifty Miles from Boston 11. Tommie's Tolders 13. Robert Edson in Cinnamonates 15, 16. Al G. Field's Minstrels 18.

ACADEMY.—CHARLES M. Southwell, mgr.: The Card King of the Coast 6-8; co. and business excellent. Human Hearts 9-11. The Outlaw's Christmas 14-16. POLY'S: Week of 6 excellent bill, with On a Houseboat as headliner; capacity. COLUMBIA: The Parsian Widows 6-8 to excellent business. The Blue Ribbon Girls 9-11. Rose Sydney 13-15. The Four Hootings 16-18. The Merry Maidens 6-8 to excellent business. The Rollickers 9-11. The Bohemians 13-15. The Jolly Girls 16-18. ORPHEUM: Bill and business good. ITEMS: The Family has closed again on account of poor business.

LANCASTER.—FULTON OPERA HOUSE (O. A. Yecker, mgr.): Bertha, the Sewing Machine Girl, 3; pleased fair returns. The Holy City 4; pleased good business. Fifty Miles from Boston 6; pleased S. R. O. The Girl from the East 7; fair business. A Poor Relation 8; satisfied fair house. Holligan in New York 9; light business. Old Farmer Hopkins 10. Passion Play pictures 11. Hummel's Ideals 13-15 (except 14). Dennis Thompson in The Old Homestead 16. FAMILY (Edward Moser, mgr.): Crowded houses were played 6-11 with the following: Harrington and Lester, Loro and Payne, Four Southern Belles, Jack Dempsey, the Zamloch co., Lewis McCord and co., in Willy Joe, Secor, and co., The Pennsylvania Amusement Co., of this city, has added Uniontown and Bradock to their chain of theatres.

ALLENTOWN.—LYRIC (Mishler and Worman, mgr.): John E. Ince, Jr., and a capable co. in The Great Divide 2; good house 2; pleased audience. Ernest Schilling and Mame Matja Von Nissan Stone in song and piano recital pleased a representative audience 3. Bertha, the Sewing Machine Girl, 4; full house matinee, fair house night performance; no-dance. Kirk Brown Repertory co. 13-15.

ORPHEUM.—Vincent and Wilmer, props; Sam Meyers, mgr.: The bill for 6-11 includes Edward Davis and co., Goltz Trio, Radio Comedy Four, Four Stewart Sisters, Ben River and Brother, Leo and Edna Robinson, Parquette and Woods; average fair business.

LEWISTOWN.—TEMPLE OPERA HOUSE (Nixon and Zimmerman; J. L. McKinley, local mgr.): Herald Square Stock co. 2. Plays: East Lynne, Man to Man, Dora Thorne, The Minister's Daughter, and Holligan in New York; good business; pleased all week. A Poor Relation 6; fair, to poor house. The Last Trail 7; good, to fair house. Holligan in New York 8; good business, to capacity.

ITEM: The Standard Steel Works, as well as other industries on which the city depends, are running about one-third time. Money is scarce or the house would not accommodate the patronage.

FOOTSWILE.—ACADEMY (M. Reis, prop.; Charles Hausman, mgr.): House Myers co. closed week 4 to big business. Plays: A Masked Marriage, Through the Breakers, Jess of the Bar Z Ranch, Build Off the Turf, The Little Brigadier, Up York State, A Man of Mystery, The French Maid, and the Great Divide 13-15. Bertha, the Sewing Machine Girl, 7; bad weather; medium business. Farmer Hopkins 8; fair business. The Prince Chap 9. Sis in New York 10. The Girl of the Sunny South 11. The Old Homestead 15. The Great Divide 16.

MANHATTAN CITY.—KAIER'S GRAND OPERA HOUSE (J. J. Quirk, mgr.): The Great Divide 8; fine, to S. R. O. Girl of the Sunny South 15. The Holy City 18. Prince Chap 20. Bertha the Sewing Machine Girl 21. A Poor Relation 24. Coming Thru the Eye 25. ITEMS: Special train, carried Tammany and Panther Creek Valley patrons to Great Divide here 4. Special theatre party who witnessed Man on the Box here 21 became involved in trolley wreck near Tammany, in which 15 were injured, but none fatally.

ERIE.—MAJESTIC (J. L. Gilson, mgr.): The Isle of Spice 4; good co.; medium house. Coming Thru the Eye 6; pleased fair house. Henry Ludlow co. in Richard III 7; pleased fair house. William Parsifal 10. The Governor's Pardon 11. The Three of Us 18. Eddie Foy in The Orchid 20. Robert Edson in Cinnamonates 21. Hi Henry's Minstrels 24. David Higgins in His Last Dollar 25. THE PARK OPERA HOUSE (J. L. Gilson, mgr.): Helen Grey's co. in repertoire week 12. Hummel's Stock co. week 20.

HARRISBURG.—LYCEUM (Joseph Frank, local mgr.): The Girl from Broadway 2 to good business; pleased. The Man on the Box 3, 4; pleased good houses. Cyril Scott in The Prince Chap 8 to fair business; pleased. Field's Minstrels 8; good business and co. Edna Wallace Hopper in Fifty Miles from Boston 9. Mrs. Temple's Telegram 10. Simple Simon Simple 11. Robert Edson in Cinnamonates 15. Yama 15. Old Homestead 16. Thomas Jefferson in Rip Van Winkle 18.

NEW CASTLE.—OPERA HOUSE (Jacob F. Genkinger, mgr.): The Heart of Maryland 2; excellent, to good business. Al G. Field's Minstrels 3; good, to S. R. O. The Four Hootings 4; good co. and business. Are You a Man 6; pleased poor house. The Lion and the Mouse 7; good co.; packed house. Rose-Mason Stock co. 8-11 opened to small business; co. fair. Edsall Whitmore co. 13-15. ITEMS: The Huntingtons from New Castle.

DANVILLE.—OPERA HOUSE (Ed Edmondson, mgr.): Maud Muller 2; poor, to fair business. Harry Still Stock co. 6-11 (except 8); good co. and business. Plays: How Baxter Butted in, Big Hearted Jim, The Best Man Wins, Zenobia, All for Gold, and King of the Cowboys. Sis in New York 8; poor co. and fair business. Vagabond's Minstrels 14. The Great Divide 16. The Holy City 21. Village Deacon Feb. 1. The Red Bandit 2.

WILKES-BARRE.—NEBRITT (M. F. Coons, mgr.): The Old Homestead 2; co. and business. The Lion and the Mouse 3, 4; three good performances and business. Edna Wallace Hopper in Fifty Miles from Boston 10. GRAND (M. F. Coons, mgr.): Florence Hindley in The Street Singer 2-4; fair; good business. The Card King of the West 9-11; six performances. The Outlaw's Christmas 13-15.

ROCHESTER.—GRAND (George S. Challis, lessee and mgr.): What Happened to Jones Dec. 31; large and pleased audience. Because She Loved Him So 1; fair, to large audience. The Four Hootings 3.

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fair, to large audience. Bowers Burlesquers 4; poor, to good house. The Lion and the Mouse 6; large audience; excellent performance. Thomas Jefferson in Rip Van Winkle 16.

GREENSBURG.—ST. CLAIR (Frank Good, mgr.): A Poor Relation 1; two good performances. The Choir Singer 4; pleased fair business. The Girl from Broadway 7; satisfied good audience. Tom Waters in The Mayor of Langland 10. The Lion and the Mouse 14.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrod, lessee and mgr.): Dorothy Vernon of Haddon Hall 4; pleased a small audience. The Last Trail 8. Yama 11 (return date). Vagabond's Minstrels 16. The Great Divide 17. Earl Burgess co. 20-25.

SHARON.—GRAND (M. Reis, lessee; G. B. Swartz, mgr.): The Lion and the Mouse 1; pleased two good houses. The Four Hootings in The Pool House 2; fair house; pleased. Howe's moving pictures 4. The Volunteer Organist 10. Coming Thru the Eye 11.

CHARLOTTE.—COYLE (Robert S. Coyle, mgr.): The Front to Back 4; drew well and pleased. Edsall-Whitmore co. 6-11 opened to S. R. O. with The Light-house Robbery. Ma's New Husband 14. Sweetest Girl in Dixie 16. Martin's U. T. C. 18.

RIDGWAY.—OPERA HOUSE (Hyde and Powell, mgr.): The Isle of Spice (return) 13. Miss Petticoats 22. The Lion and the Mouse (return) 27. ITEMS: All the manufacturing plants have resumed operation.

SHENANDOAH.—THEATRE (M. J. O'Hara, mgr.): Maud Muller 6 to good business. Old Farmer Hopkins 7; fair sized audience. The French Maid 10. The Last Trail 9; good house. Sis in New York 11.

BUTLER.—MAJESTIC (George N. Burckhalter, mgr.): Mrs. Temple's Telegram 6; pleased good house. Are You a Man 8; good show and business. Mayor of Langland 11. Coming Thru the Eye 13. Lion and the Mouse 18. Chester De Vonde 20-25.

ASHLAND.—GRAND (Harry Landefeld, mgr.): Old Farmer Hopkins 3; fair, to small audience. The Banker's Daughter 4 to good business. The Great Divide 7; excellent, to S. R. O.

FOOTSWILE.—GRAND (G. M. Vandervelde, mgr.): Kilmallon's Minstrels 4; fair house; performance would scarcely do credit to amateurs. The Holy City 7; good business. Miller's moving pictures 11.

CANAL.—OPERA HOUSE (W. H. Bretz, mgr.): A Poor Relation 7; fair, to poor house. The Passion Play 8, 9 (two matinees). Holligan in New York 15. Yama 18. Coming Thru the Eye 23.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank Shinkbecker, mgr.): For Mother's Sake 4; fair co. and business. Holligan in New York 10. Mahara's Minstrels 14. Mayor of Langland 16.

OIL CITY.—VERBICK (G. H. Verbeck, mgr.): Heart of Maryland 4; fair business; pleased. Isle of Spice 16. Franklin Stock co. 20-25. ITEMS: Sweetest Girl in Dixie 6 cancelled.

MILTON.—OPERA HOUSE (A. J. Blair, mgr.):

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Holligan in New York 6; fair house. Maud Muller 8; good house and co. Hurd (magician) 14. FREELAND.—GRAND (John J. McKeenman, mgr.): The Banker's Child 6; co. fair, to good business. Bertha, the Sewing Machine Girl, 9. KITTANNING.—LYCEUM (H. L. Jenkins, mgr.): Are You a Man 6; pleased fair business. The Isle of Spice 9; fair house; well pleased.

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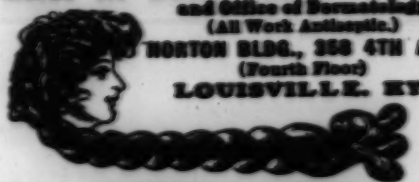
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MSTEIN'S MAKE UP

ALPINE COLD CREAM
No. 10, 1/2 lb. tin, 1/2 lb. tin, 1/2 lb. tin
CHERRY PAINT
No. 10, 1/2 lb. tin, 1/2 lb. tin, 1/2 lb. tin
LIPING COLORE
No. 10, 1/2 lb. tin, 1/2 lb. tin, 1/2 lb. tin
ALPINE POWDER
No. 10, 1/2 lb. tin, 1/2 lb. tin, 1/2 lb. tin
HONEY ROSE
No. 10, 1/2 lb. tin, 1/2 lb. tin, 1/2 lb. tin
STEELE-ROUSE
No. 10, 1/2 lb. tin, 1/2 lb. tin, 1/2 lb. tin
CROWN WHITE
No. 10, 1/2 lb. tin, 1/2 lb. tin, 1/2 lb. tin
EYE BROW PENCILS
No. 10, 1/2 lb. tin, 1/2 lb. tin, 1/2 lb. tin

WHEATBERRY CREAM
A Liquid Powder, 6c., Bottle or Tin
KNICKERBOCKER COLD CREAM
No. 10, 1/2 lb. tin, 1/2 lb. tin, 1/2 lb. tin
SPIRIT GUM
No. 10, 1/2 lb. tin, 1/2 lb. tin, 1/2 lb. tin
ROSE PATTY
No. 10, 1/2 lb. tin, 1/2 lb. tin, 1/2 lb. tin
AROMATIC PAINTS
No. 10, 1/2 lb. tin, 1/2 lb. tin, 1/2 lb. tin
A SKIN FOOD
No. 10, 1/2 lb. tin, 1/2 lb. tin, 1/2 lb. tin
MILLER'S HONEY CREAM
No. 10, 1/2 lb. tin, 1/2 lb. tin, 1/2 lb. tin

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